

2008

2008-2009 Course Catalog

Columbia College Chicago

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Columbia 

COLLEGE CHICAGO

UNDER-
GRADUATE
COURSE
CATALOG
2008–2009

INNOVATION IN THE VISUAL, PERFORMING, MEDIA AND COMMUNICATION ARTS

COLUMBIA COLLEGE CHICAGO AT A GLANCE

Columbia College Chicago educates students for the real world through hands-on training in the arts, media, and communication. Surrounding and infusing this practical career preparation is a strong framework of required courses in the liberal arts and sciences. A Columbia education combines the pragmatic and the theoretical, the entrepreneurial and the academic. Thanks to our faculty members' immersion in the working world and our location in the heart of downtown Chicago, Columbia students and graduates enjoy exceptional internship and career opportunities. Columbia College Chicago is an independent and unaffiliated institution of higher education.

ACCREDITATION

Columbia College Chicago is accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools. The college is accredited as a teacher-training institution by the Illinois State Board of Education.

ENROLLMENT

Approximately 12,000 students from 50 states, the District of Columbia, Guam, Puerto Rico, and from 46 foreign countries.

LOCATION

The college occupies more than 21 buildings in Chicago's South Loop.

DISCLAIMER

This catalog should not be viewed as a contract, and Columbia College Chicago reserves the right to change, amend, modify, or cancel without notice any statements in this catalog concerning but not limited to rules, policies, tuition, fees, curricula, and courses.

EQUAL OPPORTUNITY

Columbia College Chicago complies with all local, state, and federal laws and regulations concerning civil rights. Columbia College Chicago does not discriminate on the basis of race, color, national origin, sex, disability, age, religion, or sexual orientation in its programs and activities. Inquiries regarding the non-discrimination policies should be directed to the Equity Issues Office or the Dean of Students.

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A MESSAGE FROM THE PRESIDENT

Choosing an educational home can be very difficult and challenging. Therefore, when students choose Columbia College Chicago, we feel honored that our offerings have been impressive enough to draw them into our educational environment.

At Columbia, we take pride in being an institution that provides opportunities to anyone willing to work hard to achieve his or her full potential. Our generous approach to admission is founded on the belief that, although previous experience in the arts and media are most important, they are not the only predictors of college success and later professional accomplishments. Hence, the College seeks prospective students who have experience and/or interest and an inclination in the arts and media, are not afraid of hard work, and are willing to meet our high standards.

We strive to maintain a supportive and stimulating academic environment in which learning is enhanced and encouraged. We provide students the opportunity to develop skills and techniques in a creative environment that will help each of them develop an individual voice. Our full-time and part-time faculty are drawn from and are actively involved in professions related to the disciplines in which they teach. This enables them to bring a professional, hands-on approach to the classroom. We also strive to stay abreast of all developments in various fields and invest in equipment and facilities that are contemporary with those used in the professional world.

The partnership between the College and the student is one of equal commitment: the student commits to working with determination, diligence, and dedication; the College commits to holding itself and its students to the highest standards of performance, instruction, and ethics.

As president, I am committed to advancing the College and, at the same time, to supporting the success of each individual student. I promise that your decision to attend Columbia will be a significant positive step in preparation for your life's work.

Warrick L. Carter, PhD

President

Columbia College Chicago

A MESSAGE FROM THE PROVOST

The words in this catalog describe the rich educational experiences and resources offered by Columbia College Chicago. The catalog will provide you with an introduction to Columbia's faculty, its curriculum, and the range of co-curricular possibilities open to you. More importantly, it will give you a sense of the vast, yet intimate, educational community that exists here.

Columbia's curriculum has been created to provide you with vital elements for success in your careers and in your lives as citizens of an increasingly diverse and fascinating global community. The curriculum is a fertile blend of the practical, the imaginative, and the scholarly, comprising a professional education that prepares you with a wide range of knowledge and skills—education that insists on high standards of performance, from both students and faculty.

At some point in the catalog you will also encounter the names of many of the women and men who make up Columbia's faculty. At that point they will be only names on a page. But look more carefully, because perhaps the most important relationships you enjoy while attending Columbia will be with these dedicated and wonderfully talented faculty members.

We pride ourselves on the community of learners we've created here at Columbia—a community that includes students, faculty, and staff members—all of whom work together to make a Columbia College Chicago education a truly special one. We're delighted that you have considered joining this vital, interesting community.

Steve Kapelke, MFA
Provost and Senior Vice President

A MESSAGE FROM THE VICE PRESIDENT OF ACADEMIC AFFAIRS

Whether you come to Columbia College Chicago as a new freshman with your whole college career before you or as a transfer student with a portion of your college work already completed, I hope you will enter fully into the spirit of Columbia and embrace the educational philosophy that is embodied in our programs. We have designed curricula that will prepare you to excel in specific areas within the arts, media, and communications. Equally important, the core curriculum will provide you with the breadth and depth that will mark you as a truly educated person and prepare you to meet challenges and opportunities that are as yet unforeseen. These two elements—the core curriculum and the specialized major—will work together synergistically, especially if you approach them with that expectation.

As you complete the course work required for the major and degree that you have chosen, you will be expected to compile a body of work that will constitute a record of your artistic and intellectual development at Columbia. To make the most of your education, we will ask you to consciously connect your academic achievements with your artistic endeavors and to reflect on your own development as a creator, a critical thinker, and a citizen of the world. If you do, you will have, by the time you graduate, a portfolio that documents the level of artistry you have achieved and a transcript of courses that records your professional and intellectual progress. These constitute the double helix of your academic profile and the embodiment of your educational journey.

You will find that the very air of Columbia College is alive with creative energy. I hope that you will both draw on this energy and contribute some of your own. Your years at Columbia should be ones that propel you into a future of productivity, creativity, and fulfillment. I urge you to make the most of these transformative years.

Cordially,

Louise Love, PhD

Vice President for Academic Affairs

MISSION AND HISTORY OF THE COLLEGE

MISSION

Columbia College Chicago is an undergraduate and graduate institution whose principal commitment is to provide a comprehensive educational opportunity in the arts, media, and communications within a context of enlightened liberal education. Columbia's intent is to educate students who will communicate creatively and shape the public's perceptions of issues and events, and who will author the culture of their times. Columbia is an urban institution whose students reflect the economic, racial, cultural, and educational diversity of contemporary America. Columbia conducts education in close relationship to a vital urban reality and serves an important civic purpose by active engagement in the life and culture of the City of Chicago.

Columbia's purpose is:

- to educate students for creative occupations in diverse fields of the arts and media and to encourage awareness of their aesthetic relationship and the opportunity of professional choice among them;
- to extend educational opportunity by admitting unreservedly, at the undergraduate level, a student population with creative ability in or inclination to the subjects of Columbia's interest;
- to provide a college climate that offers students an opportunity to try themselves out, to explore, and to discover what they can and want to do;
- to give educational emphasis to the work of a subject by providing a practical setting, professional facilities, and the example and guide of inventive faculty members who work professionally in the subjects they teach;
- to teach students to do expertly the work they like, to master the crafts of their intended occupations, and to discover alternative opportunities to employ their talents in settings other than customary marketplaces;
- to help students find out who they are, discover their own voices, respect their own individuality, and improve their self-esteem and self-confidence;
- to offer specialized graduate programs that combine a strong conceptual emphasis with practical professional education, preparing students with mature interests to be both competent artists and successful professionals.

HISTORY OF THE COLLEGE

Columbia College Chicago was founded in 1890 as the Columbia School of Oratory by Mary Ann Blood, an alumna of the Emerson School of Oratory (now Emerson College).

When, in 1890, Chicago won the right to host the World's Columbia Exposition, planned to open in 1893 in commemoration of the 400th anniversary of the voyages of Christopher Columbus, all the nation was caught up in the enthusiasm for the celebration and the city. Among those drawn to Chicago was Mary Ann Blood, born in 1851 in Hollis, New Hampshire, into a family rich in educators and creative innovators. Miss Blood's goal in coming to Chicago was to establish a school

of expression that "should stand for high ideals, for the teaching of expression by methods truly educational, for the gospel of good cheer, and for the building of sterling Christian good character." When the Columbia School of Oratory opened for its first session in the fall of 1893, Mary Blood was its president. She served the College until her death in 1927.

In 1928, the College was incorporated into the Pestalozzi-Froebel Teachers College. A renewed, co-educational version of the College emerged in 1936, emphasizing the growing field of radio broadcasting. In 1944, the name of the College was changed to Columbia College of Chicago.

During the 1950s, the College broadened its educational base to include television and other areas of mass communication. In 1963, Mirron Alexandroff became president of the College with the goal to fashion a new approach to liberal arts education. Over the next five years, Columbia added new academic departments and programs taught by some of the most important and creative professionals in Chicago.

The academic strengths of Columbia College Chicago thus well established, the institution received full accreditation in 1974 from the North Central Association of Colleges and Schools.

In 1976, when Columbia's enrollment exceeded 2,000, the college purchased the Fairbanks Morse Building at 600 South Michigan (now the Alexandroff Campus Center). Since that time, the institution has continued to acquire properties throughout the South Loop, including buildings to house fully equipped facilities for academic programs and academic and student support services, as well as a library, bookstore, and student residence centers.

President Alexandroff retired in 1992. His successors include John B. Duff (president from 1992 to 2000) and Warrick L. Carter (president from 2000 to present).

Building upon a heritage of innovation, creativity, and strength, Columbia College Chicago continues to challenge students to realize their abilities and aspirations according to the motto *esse quam videri*—to be, rather than to seem.

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MISSION AND HISTORY OF THE COLLEGE

Equal Opportunity

Columbia College Chicago complies with all local, state, and federal laws and regulations concerning civil rights. Columbia College Chicago does not discriminate on the basis of race, color, sex, gender identity, age, religion, disability, national origin, ancestry, sexual orientation, marital status, parental status, military discharge status, or source of income in its programs and activities. Inquiries regarding the non-discrimination policies should be directed to the Office of the Dean of Students.

Accreditation

Columbia College Chicago is accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools, 312-263-0456, www.NCAhigherlearningcommission.org. The college is accredited as a teacher training institution by the Illinois State Board of Education.

ACADEMIC PROGRAM

LIBERAL ARTS AND SCIENCES CORE CURRICULUM

Columbia College Chicago is committed to offering students educational opportunities in the arts and media within the context of an enlightened and comprehensive liberal education. The Liberal Arts and Sciences (LAS) Core Curriculum comprises those requirements that are shared by all students at the College; thus it seeks to foster a community of teachers and learners that is complementary to individual majors. This curriculum assists students in examining the world through the approaches and content of subject fields such as history, the humanities, languages, mathematics, the social sciences, and the sciences, utilizing diverse approaches and lenses that create a broad palette of knowledge to inspire and contextualize students' work and prepare them to be productive and engaged citizens of our nation and our world.

LAS Core Objectives

Students should be able to:

- read for both comprehension and pleasure;
- write as both a communicative and an expressive practice;
- conduct research, and as part of that process learn to measure, evaluate, and assess;
- reflect on and appreciate human endeavor across cultures and eras;
- consider and examine, historically and comparatively, human behavior, ethical issues, and social institutions;
- reason scientifically and understand the scientific method;
- understand and use basic mathematical concepts and skills;
- utilize various tools of analysis to enable critical thinking;
- express themselves orally in a clear and effective manner.

The LAS Core Curriculum is distributed through four rubrics:

I. Foundations of Communication: Knowledge and Practices—

Students will read for comprehension, pleasure, and to develop their critical thinking abilities. They will learn to write clearly and effectively and demonstrate an understanding of academic formatting conventions. They will learn to speak clearly and effectively and will develop an informed perspective on the relationship between the liberal arts and sciences and the fields within the fine, performing, and media arts.

II. Culture, Values, and Ethics—Students will become acquainted with the diversity of human behavior and the diversity of functions of social institutions. They will examine basic ethical questions that have confronted humankind as well as various approaches to these questions. They will develop textual literacies and awareness of literary issues by reading, analyzing and writing poetry, drama, fiction, and non-fiction.

III. Historical Narratives and Civic Consciousness—Students will develop basic historical literacy concerning the historical periods they study, gain exposure to research methodologies commonly employed by historians, and critically consider diverse sources and learn to use effective tools

for arriving at conclusions and supporting various theses. Students will develop an appreciation for historiography and its profound effect on their ability to think critically about current events.

IV. The Physical and Material World—Students will understand and practice the scientific approaches of questioning, analysis, testing, and "proving." They will come to appreciate the cumulative nature of advances in scientific knowledge. They will develop computational literacy sufficient to function responsibly and effectively in society.

LAS Core Curriculum Requirements Beginning Fall 2005

Students are required to complete successfully:

- 24 hours of LAS Core credit by the attainment of 60 credit hours;
- Writing and Rhetoric I and II by the attainment of 45 credit hours;
- At least six LAS Core credits at a level of 2000 or above;
- One course that satisfies a Global Awareness requirement and one that satisfies the U.S. Pluralism requirement (appropriate courses are so designated);*
- 42 hours of LAS Core credit for the Bachelor of Arts (BA) and 36 hours for the Bachelor of Fine Arts (BFA) and Bachelor of Music (BMus) as outlined below.

Summary Outline

Area	Credits
Foundations of Communication: Knowledge and Practices	12 (9 for BFA, BMus)
New Millennium Studies: First Year Seminar	3
Writing and Rhetoric I and II	6
Oral Communication	3 (not required for BFA or BMus)
Culture, Values, and Ethics	15 (12 for BFA, BMus)**
Humanities	6
Literature	3
Social Sciences	6
Historical Narratives and Civic Consciousness	6
History	6
The Physical and Material World	9
Mathematics	3
Science	3
Science with lab component	3

* Courses designated with Global Awareness credit are those whose content concentrates on areas outside of the United States. Those designated with U.S. Pluralism credit are those whose content concentrates on diverse communities in the United States.

** For the BFA and BMus, students take 12 hours under the rubric of Culture, Values, and Ethics—three hours each in the humanities, social sciences, and literature. The remaining three hours may be taken in either the humanities or the social sciences.

ACADEMIC PROGRAM

Technology Requirements Beginning Fall 2005

With the dynamic growth of technology and information resources, the need for technology literacy is essential for our students to succeed both professionally and personally.

The technology literacy requirement for graduation must be fulfilled by showing competency in all three of the following subject areas:

- document production—using Microsoft Word;
- computer architecture and maintenance—PC fundamentals;
- data analysis—using Microsoft Excel.

Subject matter will be assessed by exam. As a result of this exam, a student may:

- satisfy the technology requirement;
- be required to enroll in Fluency in Technology, a three-credit course;
- or be required to enroll in a complement of one-credit course modules based on subject area deficiencies.

Writing Intensive Requirement

In addition to the specific requirements for a major and for the LAS Core, students must also successfully complete a course designated Writing Intensive. Writing Intensive (WI) courses emphasize the further development of student writing skills and are offered throughout the college curriculum. These courses are designated by the code "WI" in the online course schedule.

College-Wide Electives

Courses other than those that fulfill the LAS Core Curriculum and major degree requirements are considered to be college-wide electives. A student's course of study must include as many college-wide electives as needed to achieve the total number of credit hours required for his or her degree (for students enrolled prior to fall 2001, 124 credits; for students enrolled fall 2001 and after, see Baccalaureate Degree Programs, this section). College-wide electives may be selected from any department and program in the college.

The requirements above apply to all students admitted to the college as of fall semester 2005. All continuing students admitted prior to fall semester 2005 are held to the LAS Core Curriculum requirements articulated below.

LAS Core Curriculum Before Fall 2005

Students who enrolled before fall 2005 are required to complete successfully:

- All students are required to complete 48 hours in the LAS Core.
- Students who entered prior to fall 1997 are required to complete the LAS Core requirements that were in place at their date of entry, as published in prior editions of the college catalog, unless they are absent for a period that requires readmission.
- Students returning to the college after such a period of time as to require readmission must complete the requirements that were in place at the time of re-entry.

- Students may not apply any course that is required and/or counted for their major toward LAS Core requirements. Up to nine credits may be counted for the LAS Core and a minor.
- Students must complete 24 credit hours of the LAS Core requirements by the time that they have completed 60 cumulative credits.

Please see the table below for a key to the abbreviations used to denote LAS Core requirements. For complete information about individual courses, please refer to the course listings under department headings.

LAS Core Before Fall 2005	Abbreviation
Communications (6 credits)	EN
Students must complete the composition requirements within the first 36 credits of their college program.	
Oral Communications (3 credits)	SP
College Mathematics (3 credits)	MA
Computer Applications (3 credits)	CO
This requirement may be waived upon successful completion of a proficiency exam. Students who pass the proficiency exam must take an additional 3-credit LAS elective to meet the number of LAS credits required for graduation. Students anticipating taking additional courses in which computer skills are expected should take 35-1100 Fundamentals of Computer Applications within the first 36 credits of their college program.	
Science (6 credits)	SC, SL (science with lab)
Three credit hours of science must be taken in a course with a laboratory component.	
History (6 credits)	HI
Humanities (a total of 9 credits required)	
Humanities/Arts (3 credits)	HA
Humanities/Literature (3 credits)	HL
Humanities/Elective (3 credits)	HU
To fulfill the elective requirement in Humanities, students may select a course with the HU designation or any course with the HA or HL designation.	
Social Science (6 credits)	SS
Select from two different disciplines: Anthropology, Sociology, Economics, Political Science, and Psychology.	
LAS Electives (6 credits)	
Select from any of the two letter coded Liberal Arts & Sciences courses.	

BACCALAUREATE DEGREE PROGRAMS

Columbia's undergraduate division offers programs of study leading to a Bachelor of Arts (BA), a Bachelor of Music (BMus), or a Bachelor of Fine Arts (BFA) degree in specific programs. In addition to Liberal Arts and Sciences Core Curriculum (LASCC) requirements, the BA, BMus, and BFA programs may include core requirements and specialized concentrations of courses that enable students to prepare for particular careers.

ACADEMIC PROGRAM

Major Declaration

All students entering Columbia in the fall 2001 or after must complete a major. Students who have accumulated 45 credits will be notified that they must declare a major and BA, BMus, or BFA status by the time that they have accumulated 60 credits. Transfer students with 45 credits or more will need to make this declaration at the end of their first semester at Columbia or by the time they have accumulated 60 credits. Students entering Columbia prior to fall 2001 may follow degree options outlined in the college catalog at their date of entry.

Bachelor of Arts

Bachelor of Arts degree plans may meet one or both of the following curricular goals:

BACHELOR OF ARTS IN A MAJOR WITH A CONCENTRATION

The degree plan offers various emphases within a basic plan of study. These degree plans ordinarily are divided between core courses and a choice of several groups of courses that offer concentrated or specialized study within the major field. Core requirements are courses that are fundamental to the field, introducing students to the discipline and providing essential skills and general knowledge as a foundation for further study. A concentration is a focused area of study within a major, a specialization that follows, in most cases, the completion of the core requirements. Some departments offer degree plans with a concentration to be taken on an elective basis; however, others, due to professional requirements, require the concentration for the completion of the major. Credit hours required for both the core and concentrations vary according to major.

BACHELOR OF ARTS IN A MAJOR WITHOUT A CONCENTRATION

The degree plan provides a breadth of understanding within a field. These degree plans consist mainly of core courses with limited emphases or specializations through minimal variations within the required program. Several of these degree plans are offered in the visual and performing arts departments as options to the BFA degree(s) in that discipline. Required credits vary according to major.

Bachelor of Arts Degree Requirements

To qualify for graduation with a Bachelor of Arts degree, students entering in the Fall 2001 or after are required to complete:

- 120 credits with a minimum 2.0 cumulative grade point average;
- 42 credits in LASCC courses for students entering fall 2005 or later; 48 credits in LASCC courses for students entering before fall 2005;
- a declared major;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy (see page 327).

Requirements for all majors can be found on the College's Web site.

Minor Degree Plans

Students who have declared a major in a Bachelor of Arts curriculum are encouraged to include a minor to augment and complement their course of study. Minors consist of 18 to 24 credits and provide an introduction or sequenced specialization in an area of study from either a major or a Liberal Arts and Sciences department.

Columbia's undergraduate division offers minor areas of study in the following departments:

- Art and Design: Art History
- Arts, Entertainment, and Media Management: Management
- ASL-English Interpretation: American Sign Language Studies
- Dance
- Education: Education
- English: Creative Non-Fiction (in collaboration with Fiction Writing), Literature, Poetry, Professional Writing
- Fiction Writing: Creative Non-Fiction (in collaboration with English), Fiction Writing, Playwriting
- Interactive Arts and Media: Web Technology
- Journalism: Publication Production
- Liberal Education: Black World Studies, Cultural Studies, Latino/Hispanic Studies, Women and Gender Studies
- Marketing Communication: Marketing, E-Commerce
- Photography
- Public Relations
- Science and Mathematics: Environmental Studies
- Television: Non-Linear Editing, Writing for Television
- Theater: Acting, Directing, Playwriting

Specific credit and course requirements for each minor can be found on the College's Web site.

Bachelor of Music

In addition to BFAs in the performing arts, the Music Department offers a Bachelor of Music (BMus) degree in Composition. This initial professional degree requires a total of 84 credit hours in music courses within a total requirement of 128 credit hours. The BMus curriculum includes 39 credit hours in core courses, 36 credit hours in courses of specialization, and 9 credit hours in music lessons and ensembles, including an independent project as capstone experience. Students declare their candidacy for the BMus in Composition by 60 cumulative credits. Upon acceptance in the program students need to follow the Music Department's standards of performance to be considered for continuation.

Bachelor of Music Degree Requirements

To qualify for graduation with a Bachelor of Music degree in Composition, students are required to complete the following:

- 128 credits;
- 36 credits of LASCC requirements for students entering fall 2005 or later; 48 credits of LASCC requirements for students entering before fall 2005;
- 84 credits in music;
- declaration of the major;
- a minimum GPA of 2.5 in the major;

ACADEMIC PROGRAM

- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy (see page 327).

Bachelor of Fine Arts

The visual and performing arts departments offer BFAs in specific concentrations within their disciplines. Requirements range from 66 to 92 credits within a total requirement of 128 credits. These degree plans include a basic core, an in-depth specialization, a historic study of the field, and professional capstone experience. Students must declare their candidacy for the BFA by 60 cumulative credits, following the specific selection criteria as noted by the individual departments.

Bachelor of Fine Arts Degree Requirements

To qualify for graduation with a Bachelor of Fine Arts degree, students are required to complete the following:

- 128 credits with a minimum departmental grade point average as designated by the department;
- 36 credits of LASC requirements for students entering fall 2005 or later; 48 credits of LASC requirements for students entering before fall 2005;
- a declared major;
- the minimum GPA in the major;
- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress Policy (see page 327).

Study Abroad

Columbia College Chicago strongly encourages students to consider spending a semester or summer abroad. Through student exchange programs housed in the office of Academic Initiatives and International Programs and departmental study abroad programs in various departments, Columbia offers students the opportunity to study in Italy, Ireland, England, France, the Czech Republic, Mexico, Austria, China, Australia, New Zealand, and many other countries.

The office serves as the first step for program advising and introduction. We hold informational meetings every Friday to discuss the application process and to introduce the various international study programs we offer. At these meetings we will supply you with materials and information so you can choose a program that best suits your academic needs and personal goals. For more information about these and other study abroad opportunities, contact the International Programs Office at 312-369-6852 or aiipoffice@colum.edu.

Please visit www.colum.edu (click "Student Life" and go to "International Programs").

GUIDE TO UNDERGRADUATE ACADEMIC PROGRAMS OF INSTRUCTION AND COURSES

SCHOOL OF FINE AND PERFORMING ARTS

Art and Design
Arts, Entertainment, and Media Management
Dance
Fiction Writing
Music
Photography
Theater

SCHOOL OF LIBERAL ARTS AND SCIENCES

ASL-English Interpretation
Cultural Studies
Early Childhood Education
English
Liberal Education
New Millennium Studies
Science and Mathematics

SCHOOL OF MEDIA ARTS

Audio Arts and Acoustics
Film and Video
Interactive Arts and Media
Journalism
Marketing Communication
Radio
Television

COLLEGE SEMESTERS AND SCHEDULES

Each academic year at Columbia consists of two 15-week semesters (fall and spring), plus a summer semester. While the usual term of a class is a full 15 weeks, some subjects may be offered in shorter periods, ranging from one to eight weeks. Such intensive segments meet more frequently than traditional, 15-week courses. Courses are scheduled during the day and evening as well as on Saturdays to accommodate the schedules of working students, who compose a substantial percentage of the Columbia community. The January session (J-Session) is designed to offer concentrated learning experiences usually not available in the regular semester. Such courses are designed for both the matriculating and non-matriculating undergraduate student and may include, but are not limited to, immersion, intensive research, travel, certification, internships, master classes, community service, and workshops. A student may earn a maximum of four credits per J-Session. For information contact the College Advising Office.

For specific courses taught in any given semester, please consult the online course schedule for that semester.

GUIDE TO UNDERGRADUATE ACADEMIC PROGRAMS OF INSTRUCTION AND COURSES

KEY TO COURSE LISTINGS

Course Numbering Guide: Columbia College Chicago's course numbers are made up of six digits, and each of the digits represents important information about the course. The following numbering systems are used throughout the course listing for course identification. Please see the example course listing below for further illustration and explanation.

22-1101

The fourth digit indicates the subject-matter area within the department or major. Each department and major assigns subject areas and concentrations to this digit for all courses in that discipline. These subject-matter areas appear as subheadings in the course listings in this catalog. In this example of a course in Art and Design, the numeral 1 in the place of the fourth digit indicates a course in the subject area of Art History.

COURSE NUMBER	SUBJECT AREA	COURSE TITLE	COURSE DESCRIPTION
22-1101	ART HISTORY	History of Art I: Stone Age to Gothic	Course offers an introduction to the history of art until the end of the Middle Ages. Various periods, including the Stone Age, Egypt, the ancient Near East, Greece, Rome, early Christian, Byzantine, early medieval, Romanesque, and Gothic will be studied in relationship to the Western art tradition. The art of Asia, the Americas, and Africa may also be surveyed. Students will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, sociopolitical, religious, and other contexts for the creation of art.
3 credits			
NUMBER OF CREDITS AWARDED FOR SUCCESSFUL COMPLETION OF THE COURSE			

22-1101

The first two digits of the course number identify the department or major; department 22 is Art and Design.

22-1101

The third digit, the digit following the hyphen, indicates the level of the course. Course levels are defined as follows:

- 1000 Introductory courses that usually do not require prerequisites.
- 2000 Intermediate courses that may require prerequisites.
- 3000 Advanced courses that normally require prerequisites.
- 4000 Undergraduate part of a combined graduate/undergraduate course. These combined graduate/undergraduate courses are defined as graduate courses in which qualified undergraduates may be permitted to enroll.
- 7000 Courses that may be taken by any undergraduate.

Courses appearing in the catalog of Columbia's Graduate Administration have these levels:

- 5000 Graduate portion of a combined graduate/undergraduate course.
- 6000 A course open to graduate students only.

Within the course listings for this catalog and in the online Course Schedule for every semester, departments order their courses first by subject matter (that is, by the number appearing in digit four) and then by level and sequence.

22-1101

Digits five and six indicate the order of the course within a sequence. In this example, History of Art I is the first course in the Art History sequence. Additionally, course numbers ending in 88 and 89 are internships; course numbers ending in 98 and 99 are independent projects.

Prerequisites

Many courses require prerequisites. This reflects the view of the faculty that successful completion of the course requires certain background skills or knowledge contained in the prerequisite course(s). Students not meeting the prerequisites may not register for the course. Some prerequisites may be taken concurrently with a course. These are called co-requisites. A concurrent requisite means that the two courses must be taken in the same term. Questions concerning these options should be addressed to the department offering the course.

SCHOOL
OF FINE
AND
PERFORMING
ARTS

SCHOOL OF FINE AND PERFORMING ARTS

The mission of the School of Fine and Performing Arts at Columbia College Chicago is to provide students with an excellent education in the visual, performing, literary, and therapeutic arts, and in arts management. Encompassing the departments of Art & Design; Arts, Entertainment, and Media Management; Dance; Dance Movement Therapy and Counselling; Fiction Writing; Music; Photography; and Theater, the School is unreservedly committed to the Columbia College mission and actively prepares students to author the culture of their time.

The School of Fine and Performing Arts offers undergraduates an innovative and comprehensive education in the arts. We also offer rigorous and focused aesthetic and professional training to students at the graduate level. Our students discover and realize individual voice and vision in their chosen field, learn respect for the voice and vision of others, and learn to see their work and their lives within the wider social matrix.

The faculty in Fine and Performing Arts are working professionals dedicated to and fully involved in their fields. They work closely with students to prepare them to enter the real world. Professional preparation in the arts and management is supplemented by our strong commitment to the liberal arts, which provides undergraduate students with the required educational breadth to enter the professional world with confidence.

Our students are not only exposed to the numerous theatrical performances, dance programs, musical presentations, exhibitions, readings, and special guest lectures from across the country (and world) sponsored by the School of Fine and Performing Arts; they also enjoy the proximity of the Museum of Contemporary Photography of Columbia College, which is on campus, and Chicago's Millennium Park, the most innovative and dynamic urban project in the U.S., which is within walking distance to the College. Indeed, we see the vibrant cultural scene of urban Chicago as an educational environment which complements and enriches the classroom and studio experience of our students.

Eliza Nichols

Dean, School of Fine and Performing Arts

ART AND DESIGN

DEBRA PARR, ASSOCIATE CHAIRPERSON

Columbia College Chicago's Art and Design Department accentuates the importance of a well-rounded education along with the development of students' technical and conceptual skills in multiple disciplines. We want our students to become creative thinkers and producers as well as great leaders and entrepreneurs. The curriculum of the department, therefore, encourages students to develop their creativity and to learn the importance of diligence to their success as professional designers, artists, and historians.

During their first year, students learn a variety of basic skills that prepare them for further study in their majors. The foundational courses include drawing, two-dimensional design, and three-dimensional design, as well as photography and art history. These courses are structured to provide practical and creative learning opportunities as students prepare to specialize in one of seven Bachelor of Fine Arts majors: Advertising Art Direction, Fashion Design, Fine Arts, Graphic Design, Illustration, Interior Architecture, and Product Design. For students who want a more liberal approach to learning and the freedom to investigate a broad range of interests, the department also offers a Bachelor of Arts degree in Art History, as well as a Bachelor of Arts in Art and Design.

Our highly skilled faculty possesses a commitment to and exuberance about art, design, and history that is actively communicated to students, both in and outside the classroom. Many are award-winning, internationally exhibiting artists, published writers, or highly talented practitioners in various design fields.

The Art and Design Department has outstanding facilities supported by expert staff. From drawing, painting, and fashion studios to model and wood shops, from graphics and AutoCAD labs to experimental digital media spaces, we have the tools to teach students how to be professional practitioners within their chosen majors.

As part of a large and vibrant College, the Art and Design Department offers many programs beyond the classroom that supplement the curriculum including lecture series, internships, competitions, study abroad programs, and exhibitions. Manifest, our annual college-wide senior exhibition event, is the largest student art exhibition in the city and allows graduating seniors and graduate students to exhibit their work to the community at large.

Debra Parr

Associate Chairperson, Art and Design

PROGRAM DESCRIPTIONS

ART AND DESIGN

BACHELOR OF FINE ARTS IN ADVERTISING ART

The role of the advertising art director is to communicate to consumers about the products, services, or ideas of their clients. The art director must impact this target audience through visual images appearing in magazines, newspapers, television commercials, billboards, the internet, and related marketing materials. To accomplish this, advertising art directors must be sensitive to both copy and visuals when carrying out creative concepts. They must have an understanding of marketing—its trends, changing consumer attitudes and social change—and these must be reflected in the finished visuals. In Chicago there are more than 500 advertising agencies employing over 15,000 people. A large number of international agencies are headquartered here, including Leo Burnett, J. Walter Thompson, and DDB, along with numerous medium sized agencies and specialty boutique firms.

Through the classroom experience students learn multiple roles: creative director, market researcher, photographer, illustrator, copywriter, and television director. They are trained in visual problem solving, creative strategic planning, copy writing, marketing analysis, advertising theory, and advertising photography. Students verbally and visually express their ideas to their colleagues and instructors. Just as in the industry, students often work in teams to complete projects. Projects include advertising campaigns that cover: television commercials, collateral marketing, point-of-purchase advertising, out of home advertising, guerilla marketing, and related ancillary print materials. Professional art directors and creative directors from Chicago's agencies teach many of the classes. Our well-integrated arts core curriculum, combined with liberal arts courses, further develops our students' education. Students also have the benefit of the Student Ad Club, access to Chicagoland advertising community events, and our professional internship program.

BACHELOR OF FINE ARTS IN FASHION DESIGN

An exciting future awaits students within the Fashion Design program. The curriculum offers a pragmatic approach to the many areas of the fashion industries. Students experience and explore the dynamically creative, real world of fashion design. The Fashion Design curriculum offers the creative foundation from which students can grow as artists and acquire skills related to the profession. Fashion is art and sociology and ultimately reflects the aesthetic taste, political mood, economic condition, technical achievements, and social status of the wearer through the personal expression of dress. Fashion as an industry includes research, production, merchandising, and marketing. The opportunity to explore creativity and practicality is the foundation for a successful career in the fashion profession and must include an understanding of the integration of these elements. The Fashion Design BFA program enables the students to excel as art professionals within this ever-evolving profession. Students

participate in a true fashion experience throughout their education with exposure to recognized guests designers, industry leaders, and accomplished alumni, and through fashion competitions, presentations, and exhibitions.

BACHELOR OF FINE ARTS IN FINE ART

The Bachelor of Fine Arts in Fine Art is centered on the individual student's artistic growth and self-definition. An emphasis on historical tradition and new ideas in contemporary art expands students' perceptual reach and aesthetic awareness. By engaging critical thinking, exploration, and experimentation, the program helps students discover and examine the world through the practice of art making. Fine Arts students study ideas, examine artworks, and learn about artists through slides, lectures, and practical application. Students learn to rely on their personal experience and encounters as sources for concept development and visual form. Mastery of technique is put at the service of conceptual problem solving.

The BFA in Fine Art begins with the core curriculum (level one) required of all Art and Design students. This includes 2-D Design, 3-D Design, Beginning Drawing, Art History I and II, Foundations of Photography, and Darkroom Workshop. Once these common department-wide requirements have been completed, there are additional required courses (level two) designed specifically for Fine Art majors, which together constitute the Fine Art Foundation. These courses include Contemporary Issues in Painting and Drawing, Contemporary Issues in New Media, Contemporary Issues in Printmaking, and Contemporary Issues in Sculpture, which collectively lead to the BFA review at the end of the second year of study. The student subsequently has a great deal of latitude in designing her or his area of investigation, with over 30 studio electives in all media being available. The final phase of the curriculum (level three) includes capstone classes designed to prepare the student for graduate study, including Critique Seminar and Professional Practices for Artists, as well as rigorous art history and studio requirements.

The strength of the program rests in technical, material, and conceptual diversity, including traditional approaches to art making as well as immersion in new media; its low student-teacher ratio; state-of-the art facilities; and an exceptional faculty that is dedicated to the growth of each student. Advanced BFA students have the opportunity to work in their own studio space, a benefit unavailable in many BFA programs. Regular end-of-semester critiques with all Fine Art faculty members chart students' progress through the program, culminating in the required terminal exhibition in order to receive the BFA degree.

The final two years of the BFA program prepare students to enter the world as working artists or to pursue an advanced degree. Our students are accepted to many prestigious MFA programs nationally. They are prepared to present their portfolios to galleries, learn how to apply for grants and other funding, and put their skills to work in a variety of fields in the visual culture.

PROGRAM DESCRIPTIONS

ART AND DESIGN

BACHELOR OF FINE ARTS IN GRAPHIC DESIGN

The Bachelor of Fine Arts in Graphic Design is intended to produce graduates versed in visual communications and graphic problem solving. The primary means by which we gather information is visual, and that visual information works best if it is presented so that it is accessible and understandable. The graphic designer is responsible for crafting information visually so people can use it productively. From manuals and annual reports to packaging and Web sites, this field offers designers the opportunity to work in various print and electronic media, creating a variety of visual communications for different audiences.

The program is a combination of practical and professional training with a broad background in historical, theoretical, and aesthetic issues, as well as critical thinking, creative problem solving, and new technologies. This prepares students for a career in graphic design and positions graduates so that they are employable upon graduation and able to remain at the forefront of the profession throughout their careers.

Students are exposed to extensive instruction, from basic drawing and computer software training to critical analysis, concept analysis, and professional practices. Major emphasis is placed on the creative, conceptual process and its individual development.

BACHELOR OF FINE ARTS IN ILLUSTRATION

The Bachelor of Fine Arts in Illustration prepares the student for a position in the communications industry using the skills and concepts relative to illustration within the context of liberal education. To prepare students for this career, the program will train the student not only in the skill of illustration, but also in the broader technical and conceptual issues relating to creating art and communicating ideas.

The BFA is rooted in the foundation program from which the student gains the knowledge of materials, techniques, and specialized vocabulary of visual arts. After acquiring a basic understanding of concepts and technical skills in their sophomore year, the student advances to the upper levels of the program. In all advanced junior- and senior-level classes, students develop visuals, referred to as portfolio pieces. Both in concept and skillful execution, the expectation is professional-quality work.

The BFA in Illustration will provide the student with the experience required to forge a relationship in which ideas and practices converge. Students are encouraged to create and explore the use of image, time, text, and sound, and apply it to related disciplines. The program challenges the traditional definition of illustration and creates a new analytical, societal, cultural, and aesthetic practice.

At the senior level, the student's work and knowledge culminate in the program's capstone courses and Professional Portfolio Development, a course that discusses interviewing skills, current employment trends, and the creation of a final portfolio for job interviews. After completion of the program, the student will have the knowledge and the skill needed to pursue a career in the communications industry.

BACHELOR OF FINE ARTS IN INTERIOR ARCHITECTURE

The goal of the Interior Architecture program is to develop professionally ready, career-oriented students who have acquired appropriate technical and aesthetic skills, achieved a thorough familiarity with the historic traditions of art and design, and are capable of expressing these skills in an aesthetically sensitive and visually articulate manner. Heavy emphasis is placed on the development of congruent design languages and vocabularies, which, when applied to design tasks, initiate, resolve, and implement responses appropriate to the diverse contract, commercial, and instructional design problems investigated by students.

The program investigates traditional, contemporary, and historical issues within the context of current social and environmental needs and mandates, such as universal design, adaptive reuse, changing demographics, ecological conservation, and cultural diversity.

The curriculum is formulated within a 3+3+2 structure: the first three semesters are foundation-level classes; the next three are advanced; and the last two are professional-level courses designed around a senior project of the student's choosing.

Our integrated approach offers the opportunity to become sufficiently adept in both the manual and computer skills needed for effective participation as an entry-level employee of professional design firms.

An integral part of the Interior Architecture concentration includes participation in internship programs developed by Columbia in conjunction with Chicago-based design firms. The internship experience provides additional technical development and practical experience in an on-the-job setting, and helps ease the transition from student life to professional life.

The post-graduation group practice expertise is highly recommended as the logical educational bridge before advanced degree study or development of an individual practice.

BACHELOR OF FINE ARTS IN PRODUCT DESIGN

The goal of the Bachelor of Fine Arts in Product Design is to train professional-level product designers to enter professional practice as industrial designers and to be creative problem solvers with an integrated skill set of researching, rapid ideation, model making/prototyping, computer-aided design, and professional presentation.

PROGRAM DESCRIPTIONS

ART AND DESIGN

The overall curricular structure is best described as a tree. The central trunk consists of a series of design studios (Product I–V) and covers everything from technical issues (Product Design I: Materials and Techniques) to conceptual issues (Product Design II: Design Paradigms and Product Design III: Product Semantics), with an emphasis on interacting with industry or real-world problems in Product IV and V. Branching off from this core series of design studios is a series dealing with technical issues: three computer-aided design courses, technical illustration, a manufacturing course, and a course devoted to ergonomics and form. The other branch is devoted to capstone issues like portfolio, professional practices, internships, presentation techniques, and a year-long thesis project. Students are given the opportunity to explore their personal interests through four product design electives dispersed throughout the program.

The student experiences range from blue-sky conceptual exploration to very critical issues requiring sophisticated research to propose realistic solutions to actual problems. Students engage in social, cultural, and economic issues in the various projects they undertake over the course of their study.

Students enter the world as in-house designers working for manufacturers, consultant designers dealing with a range of clients, or as freelance consultants or entrepreneurs developing and licensing their own products or services.

BACHELOR OF ARTS IN ART AND DESIGN

The Bachelor of Arts degree in Art and Design allows students to explore an alternative and/or broader approach to Art & Design Studies. Taking advantage of this curriculum allows students to cross disciplines and techniques from the entire department. This degree requires fewer credit hours than the BFA degrees and allows for a more tailored educational experience. Students may investigate a broader range of interests or focus in one area at a slightly quicker pace.

Bachelor of Arts students take the full range of our foundation courses: Art History I and II, Beginning Drawing, 2-D Design, 3-D Design, and Photography. Except for BFA-specific capstone classes, and assuming that the appropriate prerequisites have been fulfilled, students may subsequently take courses in the eight major disciplines: Graphic Design, Illustration, Advertising Art Direction, Product Design, Fashion Design, Interior Architecture, Fine Arts, and Art History. BA students may also enjoy membership in Art and Design student organizations and may be invited to participate in student exhibitions and competitions, lecture series, and special offerings such as the Columbia Arts/Florence Summer program.

Bachelor of Arts graduates will be qualified for any number of careers within the fields of art and design and have the ability to pursue graduate study. Our recently created Careers Center will help students prepare a professional portfolio that will serve them well. Graphic design firms, advertising agencies, art galleries, and studio apprenticeships are only a few of the possible professional opportunities available to our graduates.

The Art and Design Department also offers a post-baccalaureate certificate of major, as well as a minor in Art History.

BACHELOR OF ARTS IN ART HISTORY

Art History provides skills in analyzing and interpreting art in relation to its historical and cultural contexts. Students learn how art acquires and conveys meaning by exploring the interactions among artists, objects, patrons, and society at large across a broad spectrum of media, cultures, and periods. Unlike art history programs at other colleges, the curriculum at Columbia College emphasizes fields of study outside the traditional canon of Western art history. Our students specialize in one of four areas – modern and contemporary art, history of design, history of photography, and non-Western art. These areas provide exciting perspectives on our visual and cultural environment and reflect the inclusive and interdisciplinary nature of art and art history today.

In addition to courses in art history, students pursuing this B.A. take courses in the Art + Design Foundation, in order to gain a better understanding of the conceptual and technical skills needed by artists. They also take additional courses in Liberal Arts and Sciences, to deepen their understanding of the relationship between art and the world in which it is produced. The program culminates in a capstone course in which students engage in in-depth research on an art historical topic of their choice.

Training in art history prepares students for a wide variety of professional opportunities or for further graduate study. Graduates with a B.A. in Art History typically pursue art-related careers in museums and art galleries, as well as college-level teaching, art criticism and publishing, art conservation, historic preservation, arts management, and cultural advocacy.

Minor in Art History

The minor in Art History allows students to expand their knowledge of the history and context of the visual arts while majoring in another area. Students take 18 credit hours of art history, including the core art history surveys and courses on modern and contemporary art, non-western art, and art theory and criticism. A knowledge of art history combined with other fields will provide students with excellent preparation for graduate studies or for rewarding careers in museums, galleries, art criticism, and cultural agencies. The Art History minor allows many possibilities for interdisciplinary collaboration, in particular with concentrations in Fine Arts; Cultural Studies; Journalism; and Arts, Entertainment, and Media Management.

COURSE DESCRIPTIONS

ART AND DESIGN

22-1101 History of Art I: Stone Age to Gothic

Course is an introduction to the history of art until the end of the Middle Ages. Various periods, including the Stone Age, Egypt, the Ancient Near East, Greece, Rome, Early Christian, Byzantine, Early Medieval, Romanesque, and Gothic, will be studied in relationship to the Western art tradition. The art of Asia, the Americas, and Africa may also be surveyed. Students will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, socio-political, religious, and other contexts for the creation of art.

3 CREDITS

22-1102 History of Art II: Renaissance to Modern*

Course is an introduction to the history of art from the Renaissance to the Modern period. European art of the Renaissance, Baroque, Rococo, and Romantic eras will be studied, as will the artistic movements of the 19th and 20th centuries. The art of Africa, the Americas, and Asia during the same time period may also be surveyed. Students will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, socio-political, religious, and other contexts for the creation of art works. This is a continuation of "History of Art I: Stone Age to Gothic," but can be taken independently.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC

22-1120 Art in Chicago Now

Course surveys contemporary art in Chicago. This will be facilitated through field trips to major museums, galleries, and artist studios and by lectures by visiting artists and critics. Familiarity with current discourse through art publications will be stressed. A historical context will be developed through slide lectures about the recent history of Chicago art. The art market or business of art will also be discussed. Much of the class time will be conducted outside the College.

3 CREDITS

22-1131 History of Architecture I

Human thought and aspirations are revealed through the study of architecture. Course begins by examining ancient Egyptian architecture continuing through the Renaissance, Baroque, Rococo, and Neoclassical periods. Focus is on Western architectural forms. Through the context of examining architecture, instruction touches on interiors, decorative arts, and furniture.

3 CREDITS

*PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**

22-1132 History of Architecture II

Human thought and aspirations are revealed through the study of architecture and building techniques. Course focuses primarily on Western cultures. Through the context of architecture, the disciplines of interior design and the decorative arts are also touched upon. Covered time period spans from the precursors of modern architecture to the 21st century architecture of today.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1131 HISTORY OF ARCHITECTURE I, 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3804 DESIGN STUDIO IV: ADAPTIVE REUSE, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION, 22-3822 FUNDAMENTALS OF LIGHTING I*

22-1140 Architecture in Chicago Now

3 CREDITS

22-1210 Drawing I

Course teaches students how to represent accurately and proportionately objects, planes, and volumes by developing hand-to-eye coordination with line and tone, wet and dry media. Basics of perspective are covered in various exercises augmented by critiques, slide lectures, and discussions.

3 CREDITS

22-1211 Drawing II

Course continues developing basic drawing skills begun in Drawing I. Students expand on accuracy of seeing and recording, apply skills to convey expression, and emphasize composition through a variety of materials and techniques.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I

22-1220 Fundamentals of 2-D Design

Students learn to organize visual images by acquiring understanding of visual elements, line, shape, tone, texture, and volume. Students examine and apply design principles such as repetition, variety, and movement. Emphasis is on simple graphic skills. Required for all Art and Design majors; course is also useful for nonmajors.

3 CREDITS

22-1221 Visual Design for Interactive Multimedia

Designed for multimedia majors, course introduces basic design principles and their application in three areas of visual organization: drawing, 2-D design, and color theory. This includes exploration of the elements of line, shape, tone, texture, and the use of color in design.

3 CREDITS

22-1222 Calligraphy I/Studio

Designing of letters is stressed and students gain an appreciation for the design and structure of the Roman alphabet through the exploration of historic, foundation lettering style using the nib pen and other writing instruments.

3 CREDITS

22-1230 Fundamentals of 3-D Design

Course focuses on use of basic design principles and elements in developing 3-D compositions. Students use modular theories and systems as well as intuitive responses to manipulate a variety of materials. Projects are designed to

COURSE DESCRIPTIONS

ART AND DESIGN

heighten students' perceptions of forms in space. Course is required for all Art and Design and Photography majors.

3 CREDITS

22-1232 Sculpture/Wood Carving*

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1236 Synthetic Material for Casting & Fabrication

This course provides students with information regarding the use of synthetic material for sculpture and 3-D design. Traditional procedures such as mold making, casting, fabrication, and assemblage are reapplied through the use of plastic, rubber, and other engineered materials. Students are encouraged to experiment with the introduced material so as to explore their unique properties as well as their capabilities for multiple production.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1240 Color and Composition

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-1241 Papermaking Studio

Contemporary and traditional art and handmade papermaking are explored, as well as the processes of watermarking, fire-stamping, and pigmentation. Various fibers for papermaking are studied.

3 CREDITS

22-1242 Papermaking: Creating Unusual Surfaces

In this course, students will learn how to construct a unique and interesting substrate to be integrated with other work: drawing, painting, photography, collage, sculpture, computer images, book arts, printmaking, and more. Students will become acquainted with basic methods and styles of other papermaking processes accomplished worldwide and, in turn, use this research to develop paper for their own art needs.

3 CREDITS

22-1243 Book Paper Intensive

No description available.

3 CREDITS

22-1244 Beginning Bookbinding

This class will introduce students to the tools, techniques, and terminology of traditional hand bookbinding. Students will build a variety of blank book structures and leave with a thorough knowledge of sound bookbinding construction methods. The historical uses of each structure will be discussed, as well as some of the contemporary applications and adaptations used in making Artists' Books and in contemporary design practices.

3 CREDITS

22-1245 Puppetry, Pageantry, and the Art of Spectacle

Students will explore spectacle, street performance, puppet making, and the community parade. Using various materials, students will learn to construct basic rod puppet and spectacle objects. Performance and its relation to puppetry will be explored. In addition, basic tools of the woodshop will be explained, as well as sculpting and papier mâché.

3 CREDITS

22-1246 Mural Painting

This course introduces students to the history of mural painting. Students will be exposed to many art periods and styles as the point of departure for painting a mural. As a team, they will design the structure, formulate the content, and finalize the project in acrylics. Diversity and multiculturalism will be emphasized through the incorporation of art from different cultures.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-1248 Masks, Movement and Performing Objects

Drawing from Commedia dell'arte, dance, theater, and puppet theater, the class will create work that explores the use of the body, objects, and mask in performance. Daily movement work, journaling and readings will form the backbone of the class. The class will branch out into the creation of collaborative performance, work created using chance techniques, solo projects and culminating in a final project produced for an informal evening of performance.

3 CREDITS

22-1250 Scale Model Fabrication: Making Models of Interior and Exterior Spaces*

This workshop will introduce students to the skills necessary to create small-scale models for use in studio or gallery presentations, installations, proposed onsite sculpture, and more. It also is an important tool for visualizing scale, proportion, and the conception of projects. This workshop is intended primarily for those in the Fine Arts curriculum; however, it will benefit those in other concentrations as well. This two-day workshop will cover a few basics of professional model making for applications in both indoor and outdoor spaces.

1 CREDIT

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1255 Pedestals, Plinths, and Shelving: Constructing Displays for Your Work*

1 CREDIT

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

COURSE DESCRIPTIONS

ART AND DESIGN

22-1270 Jewelry Workshop

Qualities of enameling are explored in this workshop in which students combine techniques of jewelry and metalwork to add texture, color, and form. Techniques taught include Limoge, cloisonne, and grisaille. A fine arts background or previous jewelry course benefits students enrolled in this course.

1 CREDIT

22-1271 Fine Art Workshop: Frame & Stretcher

Workshop teaches students how to build canvas stretchers and picture frames using the equipment in the Art and Design Department's Wood Shop. Course goal is to enable students to become more self-sufficient in presenting their work (paintings, photographs, drawings, prints, etc.). Each student produces between five and ten museum-quality canvas stretchers and picture frames. The course also introduces students to archival matting and mounting techniques.

1 CREDIT

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1272 Fine Art Workshop: Papermaking

Using ordinary household equipment and a hydro-pulper, students make papers used for sculptural forming or casting as well as for painting and drawing.

1 CREDIT

22-1274 Small Metals Cast Workshop

No description available.

3 CREDITS

22-1275 Digital Video Editing Workshop for Artists

This three-day workshop will teach Art and Design students the fundamentals of shooting and editing digital video. The workshop will be extremely useful not only for learning how to create original work in video format, but also for learning how to document work that does not transfer well to more static forms such as slides or photographs.

1 CREDIT

22-1276 Workshop in Printmaking Techniques*:

This two-day workshop teaches established and innovative printmaking techniques as part of a rotating sequence of introductory workshops on methods and techniques. Each workshop presents a specific printmaking technique through demonstrations and studio practice. Students produce sample prints and are introduced to current literature and resources on the subject. The workshop facilitates independent use of the print studio and is taught by specialist instructors who hold expertise in the various printmaking media.

1 CREDIT

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-1281 Workshop in Spatial, Object, and Sculptural Techniques*

The workshop introduces students to materials, fabrication, and manipulation techniques for spatial, object, and sculptural designs and compositions. Each workshop presents techniques through demonstrations and projects to develop studio practice. Students produce test pieces, prototypes, and explore concepts and theory relative to specific methodologies shown in examples of contemporary practice. Workshops facilitate independent use of facilities available for small metals, plastics, plaster, wood, ceramics, soft materials, fibers, kinetics, assemblage, or 3-D modeling. Workshop instructors have expertise in each particular media.

1 CREDIT

COREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1285 Anatomical Modeling*

This course focuses on developing a greater understanding of the human form, as well as building on principles of 3-D design and creating forms in space. Students work from live models and learn anatomy, clay modeling, mold making, and casting, as well as connecting drawing and conceptual, perceptive skills to sculpture.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1310 Beginning Typography*

Students investigate the basic aspects of letterforms and typography through a variety of projects. Students are exposed to the historical background, technical and aesthetic issues, and communicative abilities of typography as individual forms and as text.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN

COREQUISITES: 22-1320 DESIGN LAB

22-1320 Design Lab

Course covers digital typesetting, layout, and image editing techniques for graphic design, illustration, and advertising. Topics covered include digital document construction and layout, typography formatting and specification, digital image editing, and application.

3 CREDITS

*COREQUISITES: 22-1310 BEGINNING TYPOGRAPHY**

22-1321 Communication Design for Interactive Multimedia

Designed for multimedia majors, this course introduces students to the topics of typography and graphic design layout. The course includes studies and exploration in the mechanics and aesthetics of letterforms and type, communication aspects of typography in graphic design, typography in graphic layouts, and issues of readability and audience in typographic layouts.

3 CREDITS

PREREQUISITES: 22-1221 VISUAL DESIGN FOR INTERACTIVE MULTIMEDIA

COURSE DESCRIPTIONS

ART AND DESIGN

22-1330 Information Design

This class teaches students the basic principles and practice of information design. Students will investigate, design, and test visual processes; develop information systems; map data; graph paths; and create interactive displays.

3 CREDITS

22-1600 Garment Construction I

Course is an introduction to basic sewing and construction skills. Fabric definition, construction, and function are studied. Students learn hand sewing and finishing, machine operation, and primary machine maintenance. Students are required to create and complete garments.

3 CREDITS

22-1610 Fundamentals Fashion Design

Course introduces clothing design and examines fashion design within the context of fine art forms and practical commercial design. Students are required to work with elements of 2-D and 3-D forms using fabric as a creative medium. In addition, social, historic, and aesthetic influences on fashion design are studied.

3 CREDITS

22-1620 Fundamentals of Textiles

Course demonstrates the interrelationship between textiles and clothing design. It explores the importance of the textile industry to the fashion industry. Students acquire understanding of fibers, fabrics, manufacturing techniques, trends, definitions, and uses of textiles applied to both industries. Laws governing uses, liabilities, treatment, standards, and labeling are discussed.

3 CREDITS

22-1621 Workshop: Crochet; Creative Texture

Crochet; Creative Texture is an introduction to the creative process of crochet techniques that allows students to study different fibers and how to apply their knowledge to creating surface textures and the designing and production of garments. The student will learn to read and use a crochet pattern. The principles of crochet, after the techniques are mastered, allow students unlimited creativity and varied use of fibers.

2 CREDITS

22-1700 Product Design I: Materials and Techniques

Course is intended for all Product Design majors. Instruction focuses on general theories of design, including problem definition, articulation, and resolution. Students study methodologies and historical case studies that look at the development of successful products from the standpoint of markets, manufacturing, and cultural concerns. Through class projects, students explore issues of function, cognition, and aesthetics in context with the various product types. I

3 CREDITS

COREQUISITES: 22-1701 PRODUCT DESIGN: DRAWING I

22-1701 Product Design: Drawing I

Course focuses on systematic drawing systems as key communicators of design intent across a variety of contexts: designers, marketers, engineers, and independent clients. With each context comes a different type of drawing requirement. The course emphasized the following drawing systems: orthographic projection, paraline projection, and perspective with a focus on the connection between drawing, thinking, and innovating. Students will gain an understanding of the fundamental importance of sketching as a presentation and an ideation tool. Class content includes overviews of all drawing systems as well as techniques for rapid ideation, product documentation, rendering, and presentation.

3 CREDITS

22-1705 Product Design II: Design Paradigms

Course focuses on the idea of design paradigms (or models of existing solution types) within design and builds the students' awareness of this critical methodology for solving problems by breaking the issues down to the most elemental nature. Through a series of lectures and small projects, students are exposed to the nature of paradigms and their flexible capabilities for multiple applications to various design problems.

3 CREDITS

CONCURRENT: 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1700 PRODUCT DESIGN I: MATERIALS AND TECHNIQUES

22-1710 Introduction to CAD for Product Design*

Course focuses of fundamentals on 3-D parametric solid modeling. Students learn this industry-standard software through carefully paced tutorial exercises and hands-on development of different product types and geometry. Instruction provides an overview of sketching and manual drafting and historical development of computer-aided design.

3 CREDITS

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT

22-1800 Design Theory I

Course is an introduction to theoretical principles and nomenclature of design. Class examines historical, practical, and psychological influences through readings and special emphasis on basic elements of design (space, form, and order), color theory, aesthetics, and typology of space.

3 CREDITS

22-1810 Interior Architecture: Drawing I

Course provides exposure to the vocabulary, drawing conventions, and principles of small building construction. Lectures, slides, and examples of construction drawing expose students to simple structural systems, building and finishing materials, simple cabinetry, and other construction issues. Students draft and detail a simple set of construction drawings.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-1811 Architectural Draft and Detailing I

Course provides exposure to the vocabulary, drawing conventions, and principles of small building construction. Lectures, slides, and examples of construction drawing expose students to simple structural systems, building and finishing materials, simple cabinetry, and other construction issues. Students draft and detail a simple set of construction drawings.

3 CREDITS

COREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-1813 AutoCad Fundamentals

Course provides framework for students to develop computer drafting expertise. Students gain the knowledge and experience needed to operate the program and perform 2-D drafting on a basic level. Course covers the most basic commands, and students learn elements needed to produce a partial set of schematic plans, elevations, and drawings of existing conditions.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I

CONCURRENT: 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II

22-1819 Sources and Materials

Lectures, discussion, and field trips to showrooms, manufacturers, and suppliers expose students to discovery of new and classical interior design furnishings and architectural appointments.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II

CONCURRENT: 22-2801 DESIGN STUDIO II, 22-3815 AUTOCAD DETAILING III

22-1820 Color for Interiors

Course explores the nature, practical use, and psychological effects of color as it relates to interior design practice. Projects apply theoretical principles of color to the interior environment. Course is taught in a studio setting accompanied by appropriate lectures.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1220

FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I

COREQUISITES: 22-1800 DESIGN THEORY I, 22-1813 AUTOCAD FUNDAMENTALS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II

22-2100 History of European Art: Topics

3 CREDITS

22-2110 History of Twentieth Century Art

Course surveys the history of modern art and critical theories from Post-Impressionism in the 1890s, covering major subsequent currents including Cubism, Expressionism, Surrealism/Dada, Abstract Expressionism, and Post-Modernism. Developments in design and architecture, including the Bauhaus, International Style, and Post-Modernism, will also be covered.

3 CREDITS

22-2120 Art Since 1945

Course examines the development of the visual arts in America and Europe after World War II. Important movements such as Abstract Expressionism, Pop Art, Color Field, the Black Arts Movement, the Beats, Chicago Imagists, Minimalism, and Conceptual art forms (body art, earth art, and performance art) are considered within a critical and theoretical context.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1152 WRITING AND RHETORIC II* OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1122 ESL WRITING AND RHETORIC II* OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

22-2130 American Art, 1840-1940

Course covers major trends in American art and how they are interpreted in painting, sculpture, architecture, and the decorative arts. Topics include Luminism, Heroism, Mysticism, Symbolism, the Columbian World Exposition, Impressionism, the Armory Show, Cubism, the Ashcan School, Regionalism, Surrealism, and the New Realism.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1152 WRITING AND RHETORIC II* OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1122 ESL WRITING AND RHETORIC II* OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

COURSE DESCRIPTIONS

ART AND DESIGN

22-2135 African-American Art Since 1900

Course surveys the visual arts produced by people of African descent in the United States from colonial times to the present. Course introduces students to a range of artistic productions and provides a social-historical frame for the interpretation and analysis of art. Students examine the relationship between black artists' work, the cultures of West and Central Africa, and the visual traditions of European and Euro-American artists.

3 CREDITS

22-2140 Introduction to Arts of Africa, Oceania, and the Americas

A general introduction to the arts of Africa, Oceania, pre-Columbian Mesoamerica, and the Native peoples of North America. Several cultures will be chosen from each area to illustrate the variety of art forms and their function and significance in society. Major themes include the relationship between art and society, the role of the artist, the forms, materials, processes, and definition of art within the cultures studied, and how the art of these areas has changed over time.

3 CREDITS

22-2141 Art and Ritual

Art and ritual have been closely connected ever since the earliest works of art were created in the Old Stone Age. This course will examine the relationship between art and ritual through diverse examples from many parts of the world and many time periods, including contemporary art. How has art been used in rituals related to spiritual beliefs, healing, the life cycle, political power, social cohesion, and personal identity? What is the process by which art embodies, represents, or transforms spiritual and other beliefs in rituals? These and other questions will be addressed through lectures, class discussions, films, and field trips.

3 CREDITS

22-2142 Art of India

Course covers four thousand years of art on the Indian subcontinent. Course begins with the Indus Valley Civilization and then follows the development of painting, sculpture, and architecture created for the region's varied religions and rulers. Course concludes with modern and contemporary Indian art, with an emphasis on how it relates to the past. Indian religious, royal, and popular art forms will be examined in terms of their style, iconography, and meaning in context.

3 CREDITS

22-2145 Arts of Africa

Course introduces the arts of Africa south of the Sahara Desert, including sculpture, painting, textiles, architecture, pottery, metalwork, and body arts. Material spans 2,500 years of art history, including the works of contemporary artists. Several ethnic groups and individual artists are highlighted to explore these major themes: the relationship between art and African culture, religion, and politics; the role of the artist in African society; and changes in African art over time.

3 CREDITS

22-2150 The Art of Mexico: The Olmecs to the Present

Course presents an overview of Mexican art over 3,000 years, beginning with the ancient Olmecs and the Aztecs, and continuing with the colonial period of the 16th through 19th centuries. Course concludes with a study of 20th century Mexican artists including those working today. Along with slide lectures and discussions, course includes field trips to local museums.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

22-2170 History of Communication Design

Course introduces graphic design, advertising, and illustration students to the history of visual communication, including text and image. Lectures, slides, and discussions focus on the work of important practitioners in the field and on the historical and cultural significance of design, technology, and innovation.

3 CREDITS

*PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**

22-2171 Modern and Contemporary Design*

This course offers a history of modern and contemporary design, with an interdisciplinary focus on product, graphic, architecture, fashion, and interior design. The emphasis will be on understanding the connection between design and the past, the present, and possible futures. A large portion of the course will be devoted to the theory and practice of design during the 20th century.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II* OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1122 ESL WRITING AND RHETORIC II* OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1112 WRITING AND RHETORIC - ENHANCED II**

22-2172 Design Culture Now

Course presents a history of the way the designed world around us looks now. Instruction emphasizes current graphic design, advertising, architectural and interior design, fashion, and product design, with attention also paid to the history and technologies that have led to the present. Design's relation to popular culture and fine art will also be discussed. Course is required for the BA in Art and Design.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-2175 Fashion: An Historical Perspective

Course examines fashion through the centuries and the historic relationship among clothing, painting, interior and architectural design, literature and music, and social forces such as economics, politics, industry, labor, and resources.

3 CREDITS

22-2176 Contemporary Fashion*

Students study modes and manners of dress and the arts reflected in society, from Dior's "New Look" of 1947 to the present. Curriculum covers historic events, social movements, music, painting, sculpture, artists, celebrities, fads, and how they are reflected in clothing and individual dress of the times. Emphasis is on dress of today, why it is worn, and what it reflects from the past, present, and future.

3 CREDITS

22-2190 Career Seminar for Art History*

This course explores the variety of career possibilities available to students concentrating in art history. Students will make site visits and meet professionals who will describe many aspects of museum work, including the roles of creators, educators, registrars, administrators, and others, as well as work in art galleries, auction houses, conservation labs, historic preservation, and arts organizations.

1 CREDIT

*PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**

22-2212 Materials and Techniques in Drawing

Course includes study of collage, washes, pen and ink, craypas, pastels, and other new and traditional ways of working on paper. Coursework emphasizes simultaneous use of these various elements.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I

22-2214 Figure Drawing I

By concentrating on proportion, light, shape, and movement, students acquire skill in representing the human form using a variety of materials. Slide discussions of master figure drawings set examples and standards.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I*

22-2215 Figure Drawing II/Studio

Studio course focuses on intensive use of form and volume with special attention to realizing and refining technique. Nude and costumed models in specific settings are used; longer poses allow for more finished drawings.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-2214 FIGURE DRAWING I*

22-2216 Structural Anatomy

Lectures are supplemented by drawings from anatomical and live models to examine the surface form of the body and its relationship to artistic anatomy. Accurate observation and recording of individual and cooperative bone and muscle structures of the human form are emphasized.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-2214 FIGURE DRAWING I*

22-2219 Fine Art Digital Studio 2D*

Fine Art students will investigate issues of art and technology and be introduced to the hardware and software necessary to integrate digital processes into their own art making.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-2220 Contemporary Issues in Painting*

This course will introduce current themes in painting and drawing and their historical antecedents. Technical issues will be discussed and practiced through a variety of materials, methods, and imagery. Students will produce a series of paintings in a wide variety of styles and media. Through exhibition attendance, visiting artist presentations, readings, and studio activity this course will introduce students to the discipline of painting and drawing as currently practiced and prepare them for more rigorous exploration. Students learn basic techniques of underpainting, mixing, blending, building form, composition, and concept with effective use of texture and color. Studio projects are augmented with slide lectures, discussions, and analyses of great art.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN*

22-2220SR Santa Reparata: Beginning Painting

In this introductory oil painting course, students will learn the basic techniques of pictorial representation: color mixing, color composition, the depiction of light and form through painterly means, alla prima painting, underpainting, and glazing. Through studio assignments, students will explore a variety of approaches to oil painting and gain competence using these techniques and materials. Studio assignments will be augmented by discussions, critiques, illustrated lectures, museum visits, and the analysis of historic and contemporary paintings. Class meets two time a week, three hours per class, and open studio hours are available outside of class time.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-2221 Painting Strategies*

This course will continue to explore art historical and contemporary developments in painting techniques, processes, and concepts. Projects will focus on developing individual painting skills and conceptual growth. Emphasis will be on the position and context of painting in the wider spectrum of contemporary art practice.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-2220 CONTEMPORARY ISSUES IN PAINTING**

22-2222 Watercolor Studio

Course covers traditional and contemporary techniques and concepts in watercolor. Instruction emphasizes realizing form directly with brush and building space with color. An introduction to transparent painting processes is given.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I

22-2223 Figure Painting Studio

Compositional context of the figure and individual form development are studied, using both nude and costumed models, various media and techniques, and individualized instruction. Acrylics, oils, pastels, watercolors, canvas, and paper are used. It is recommended that Structural Anatomy or Figure Modeling and Sculpture be taken concurrently.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-2214 FIGURE DRAWING I*

22-2224 Contemporary Issues in Printmaking*

Course teaches students basic intaglio and relief printmaking techniques and use of these skills to produce independent work. Students will master skills, experiment with the medium, and think creatively and critically. This class is required for all Fine Arts majors in both the BA and BFA programs in the Art and Design Department.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN*

22-2224SR Santa Reparata: Printmaking I

No description available.

3 CREDITS

22-2225 Printmaking Strategies*

Course offers students the opportunity to further explore concepts and techniques studied in Printmaking I. Plate lithography, monotype, reduction woodcut, lift-ground etching, and

chine colle are among the new processes presented. Students are encouraged to develop more mature imagery and technical facility.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-2224 CONTEMPORARY ISSUES IN PRINTMAKING**

22-2230 Sculpture: Materials and Techniques

Cardboard, wood, plaster, plastic, metal, and clay are used in this introduction to basic additive and reductive sculpting processes. Contemporary modes and methods of sculpture making are examined.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1230 FUNDAMENTALS OF 3-D DESIGN*

22-2231 Woodworking For Sculpture

Woodworking skills and manual as well as machine technology are used to create sculpture in wood. Main emphasis is on constructed form while some time may be spent on carving and reductive techniques.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2233 Mixed Media

Students draw upon a wide range of materials such as paper, metal, clay, plaster, wax, plastic, and found objects while incorporating various techniques in the fabrication of 3-D works. Students incorporate materials and technical skills that they may already possess. For example, while video and digital imaging is not taught in this class, students may incorporate such processes into their projects.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2234 Installation/4-Dimensional Design*

Students expand their visual and conceptual vocabulary using various time-based media and site-specific approaches to the creation of new work. Classroom/studio activity will promote the creative process in a relationship between the artist's expression and the designated medium and site.

3 CREDITS

*PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**

22-2235 Time Arts

Course provides a hands-on laboratory for students interested in creating images and events that are idea-driven, dimensional, or performative in nature. Sound, video, slides, language, site, self, and various media are employed.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1231*

COURSE DESCRIPTIONS

ART AND DESIGN

22-2236 Performance Art

Students are given a comprehensive introduction to the history and nature of performance art and develop their ideas for live work. Course covers major Postmodern movements that make particular use of live art—Dada, Futurism, and Fluxus—as well as issues of feminism and multiculturalism that have utilized performance. Students present work for critique throughout the semester, culminating in a group show to be presented in a public forum.

3 CREDITS

22-2238 Sculptural Paper

Students learn sculptural paper techniques, including mold-making, casting, and the use of various fibers as lightweight durable media.

3 CREDITS

22-2239 Introduction to Artists' Books

This is an intensive, hands-on studio course introducing the tools and techniques of book construction as well as the conceptual possibilities and concerns of the book as a significant contemporary art form. Students will construct a variety of blank book models, learn simple image transfer techniques, and produce their own artists' books.

3 CREDITS

22-2240 Ceramics I*

Studio work, slide presentations, and discussions of traditional and contemporary use of clay introduce students to various methods of forming and finishing work. Hand building, throwing, mold making, glazing, and firing are covered.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2241 Ceramic Concepts and Practices

This course explores the conceptual possibilities and technical complexities of ceramic material as a vehicle for Contemporary Art and Design. A large cross section of activity in clay will be considered and discussed, from brickmaking to porcelain design, and from handbuilding and moldmaking to hybrid materials. Historical and contemporary models will be referenced throughout the class, while considering what terms such as "craft" and "utility" can mean in a contemporary context.

3 CREDITS

*PREREQUISITES: 22-2240 CERAMICS I**

22-2242 Jewelry and Objects I*

Course is designed to develop skill, craftsmanship, and sensitivity to design in working with metal and enamel. Basic metal techniques introduced are soldering, construction, sawing, filing, riveting, enameling, and anodizing titanium. Bezel stone setting is also taught. Previous courses in 2-D and 3-D Design are strongly recommended.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2243 Jewelry and Objects II*

This course encourages personal expression through the creation of wearable art, jewelry, objects, and sculpture. Building on the foundations taught in Jewelry and Objects I, students learn a variety of techniques including etching, enameling, and forming. Non-traditional materials are also explored. Critiques and class discussions are an important component. Conceptual ideas are discussed and encouraged with each project while emphasizing skilled craftsmanship and aesthetics.

3 CREDITS

*PREREQUISITES: 22-2242 JEWELRY AND OBJECTS I**

22-2244 Furniture Design: Beginning

Course covers application of drafting techniques to the design of furniture. Students are instructed in the technical side of construction such as joints, wood movement, and structural integrity, as well as in the variety of wood products used in contemporary furniture. Emphasis is on both preliminary sketching and fully developed working drawings.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I

22-2245 Furniture Construction: Beginning

Course focuses on the craft of woodworking pertaining to furniture design and construction. Students learn the mechanics of design and techniques to execute them. Instruction emphasizes hands-on experience in designing as well as operating hand and power equipment. Information covered can be applied to all art disciplines.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2247 Metal Casting I/Studio

Students are introduced to metal casting using the lost-wax process and sand casting. Wax or clay is used to form an original pattern for lost wax while wood, ren shape, or other durable material is used for sand casting. Mold making, foundry work, and metal finishing are covered, as are the rules-of-thumb for shrinkage, gating, and core creation. Advanced students may explore possibilities of multiple production and alternate molding techniques. This course is intended for both fine art and design students who are interested in metal casting as either a fine art pursuit or a manufacturing process used in industry.

3 CREDITS

22-2250 Body Space Image

This course presents an intensive survey of contemporary performance, site, and installation art from an anthropological point of view. Specifically, the course focuses on artists' work that were constructed to be experienced live and/or through photographic and video documentation of the work. Students will be given workshops on sound, digital photography, and video editing. Students will be required to produce and present a performance, site, or installation work of their own for their final project as well as photographic and/or video artworks based on their piece.

3 CREDITS

*PREREQUISITES: 22-1231 OR 23-3202 DIGITAL IMAGING II**

COURSE DESCRIPTIONS

ART AND DESIGN

22-2251 Contemporary Issues in Sculpture *

Contemporary sculpture is increasingly diversified, including object-making and other spatial artforms. Artists as visual communicators use many approaches and attitudes to articulate and disseminate ideas. This course introduces material, techniques, and conceptual methods as you develop your art-making practices. Exercises, projects and collaborative class work lead through concept development, choice-making, execution, presentation, and critique. You will consider your own role regarding contemporary issues of audience, artistic attitude, desired mission, and social awareness as you develop your studio practice.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2252 Themes in Contemporary Art: Visual Art

This semester long class, a required course for Fine Arts majors, will revolve around the interests of the current Visiting Artist in Residence in the Art and Design Department. This may encompass painting, sculpture, printmaking and new media such as performance, installation, and video.

3 CREDITS

22-2255 Junior Fine Arts Seminar*

No description available.

3 CREDITS

22-2258 Contemporary Issues in New Media *

Course provides students with opportunities to explore new art forms in both a studio and discussion context. Students create performance, installation, and site-specific works dealing with issues of time and space in non-traditional ways. Video (including access to a computer-based digital editing suite), sound, performance, site-specific installation, photography, non-material approaches, and other contemporary means of communication are possible media. This class is required for all Fine Arts majors in both the BA and BFA programs in the Art and Design Department.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2259 BFA Review in Fine Art*

This review is designed to gauge the progress Fine Art students have made in their first two years of study. A panel comprised of Fine Art and Art History faculty will review each student's work individually with the student present. Faculty will meet after the review sessions to assess each student's work to determine whether a student is prepared to continue in the Fine Art BFA program.

PREREQUISITES: 22-2220 CONTEMPORARY ISSUES IN PAINTING*, 22-2224 CONTEMPORARY ISSUES IN PRINTMAKING*, 22-2251 CONTEMPORARY ISSUES IN SCULPTURE *, 22-2258 CONTEMPORARY ISSUES IN NEW MEDIA *

22-2260 Color Strategies

Color Strategies will examine the study of traditional color theory in depth along with modernist color applications. The basic text sources for the course are Johannes Itten's *The Elements of Color* and Joseph Albers' *The Interaction of Color*. Many of the color exercises taught at the Bauhaus will be a foundation of the class. The students will be able to orient their color thinking towards their major area of study throughout the semester.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-2261 Metals: Spatial, Conceptual and Material Practices*

This studio course will explore conceptual and technical aspects of metalwork in contemporary art and design. Through a mixed-media approach students will create objects that utilize and build upon traditional processes while challenging traditional classifications. Metalworking skills will be applied to the creation of mixed media objects and prototypes with emphasis on innovation and experimentation.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

COREQUISITES: 22-2251 CONTEMPORARY ISSUES IN SCULPTURE * OR 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS

22-2275 Draw Italy Then Now

In this course the city of Florence and its environs will serve as our classroom and source material. Students will explore the forms and ideas of Italy's artistic heritage by doing on-site drawings of works of art, architecture, and the landscape. Course readings and discussion will focus not only on the Medieval and Renaissance history of Florence, but also on the relationship of these historic forms and the philosophies that inform them to contemporary art, thought, and culture. Our site drawings, readings, and discussions will become the raw material for a prolonged studio project through which students will explore this relationship between the past and the present. This course will also include regular critiques and field trips to art museums and other sites of artistic interest. Previous advanced or intermediate-level drawing study and well-developed drawing skills will be necessary.

3 CREDITS

22-2330 Introduction to Graphic Design*

This course introduces students to graphic design as a form of visual communication through the use of type, image, form, and color. Projects explore design processes in two and three dimensions, visual identity and communication, thematic structure and hierarchy, creative problem solving, and basic design practice of critiques and discussion.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY*, 22-1320 DESIGN LAB

COREQUISITES: 22-2170 HISTORY OF COMMUNICATION DESIGN

COURSE DESCRIPTIONS

ART AND DESIGN

22-2331 Introduction to Graphic Design for Photography Majors

This course introduces graphic design principles and processes to photography majors. Students will explore the creative thinking, problem-solving, and articulation of visual concepts and ideas as applied in graphic design. Projects and class lectures will explore design technique and organization, typography use and principles, page organization and structure, image making and editing, current equipment, and computer systems and softwares used in the design field.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-2335 Strategic Design Planning

Strategic design planning focuses on solving complex problems in communication, organization, and production that the business community faces in our age of information. The class will focus on the planning process as it applies to products and services like Web sites, exhibits, signage systems, and educational programs. Students will learn how to do user analysis, research, problem/solution identification, and to create reports, prototypes, and models. Implementation of the plans, the next step in the process, will be addressed in the linked class, Information Design.

3 CREDITS

PREREQUISITES: 22-1330 INFORMATION DESIGN

22-2400 Illustration Introduction: Lecture

Illustration Introduction: Lecture covers and analyzes the origins of contemporary illustration. The course examines, from a historical perspective, illustrators, illustration trends, styles, and techniques from print to animated motion pictures. Significant illustrators and illustrations are featured throughout the semester. The objective of the course is to gain a better appreciation of illustration and its origin. The student learns to analyze how illustration has reflected and influenced our society and culture today.

3 CREDITS

PREREQUISITES: 22-2420 APPLIED DRAWING

CONCURRENT: 22-2415 ILLUSTRATION INTRODUCTION: STUDIO

22-2415 Illustration Introduction: Studio

Course covers the fundamental process of illustration from conceptual development to application of traditional and digital media for books, magazines, journals, posters, and storyboards. The objective of the course is to develop, from a historical perspective, the fundamental understanding of illustration as a form of visual expression. Students learn to comprehend the basic principles of illustration as a form of communication.

3 CREDITS

PREREQUISITES: 22-2420 APPLIED DRAWING

COREQUISITES: 22-2400 ILLUSTRATION INTRODUCTION: LECTURE

22-2420 Applied Drawing

Course examines theories of drawing, enabling the student to represent a visual concept, emphasizing visual form and construction of an object in space. The class explores various types of media to solve problems.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2510 Advertising Art Direction: Introduction

Course provides a survey of advertising principles from conception through production and places emphasis on creating an advertising idea for a product. Students learn how to develop and present their ideas from thumbnail to finish.

3 CREDITS

*PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY**

22-2520 Advertising Design

Conceptual skills in both verbal and visual advertising are taught. Students will create integrated advertising across a spectrum of applications, magazine ads through collateral items—brochures, direct mail, etc.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION*

22-2535 Marker Indication

Basic marker rendering skills and techniques are explored through marker drawings of both inanimate objects and the figure. The course is appropriate for illustration, advertising, and graphic design majors.

3 CREDITS

22-2600 Garment Construction II

Course presents more complex and specialized manufacturing techniques in clothing construction. Applications of skills, organization, and evaluation of the manufacturing process and acquired methodology are developed, discussed, and demonstrated. The importance of fiber and fabric to clothing manufacturing continues to be examined, and specific fabric relationships and construction problems are explored. Emphasis is on development of a quality product.

3 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I

22-2601 Patternmaking: Flat Pattern

Course covers pattern-making skills to produce completed patterns for garments, emphasizing flat pattern techniques such as drafting from measurements, industrial blocks, pattern manipulation, and professional pattern finishing.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN*

COURSE DESCRIPTIONS

ART AND DESIGN

22-2602 Patternmaking: Draping

Course teaches the production of sculptural patterns. Students apply fabric to a 3-D form as a garment and then transfer it to a flat pattern. Students develop organized pattern-making skills and apply them to finished original designs. Complete pattern production methods are explained; professional standards are stressed.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN

22-2603 Fashion Illustration I

A thorough foundation in fashion illustration is established in this course, which covers fashion figure and garment interpretation. Students study and develop the basic structure unique to fashion figure and its characteristics, history, stylization, influence, and use in fashion illustration. Students learn to interpret draping quality and surface texture of fabric. Individual interpretation and creative drawing skills are emphasized.

3 CREDITS

PREREQUISITES: 22-1211 DRAWING II

22-2610 Fashion Design: Concepts*

In this course the fashion design student will explore the various aspects of fashion design with emphasis on creativity, conceptualization, engineering, and executing problems specific to the art of fashion. Particular aspects of how to create garments, such as designing for the human body, armature/structure, knowing the sculptural medium (textiles), creating the concept, and the engineering process to achieve the concept, will be stressed.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-1620 FUNDAMENTALS OF TEXTILES, 22-2600 GARMENT CONSTRUCTION II
COREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2620 Textile Fabrication Techniques

Students explore creation and embellishment of fabrics. History and uses of fabrics are studied and applied to design assignments. Students learn weaving, knitting, and felting techniques to produce samples of various fabrics. Fabric embellishment, such as quilting, beading, printing, and painting is studied and utilized by students.

3 CREDITS

PREREQUISITES: 22-1620 FUNDAMENTALS OF TEXTILES

22-2621 Millinery: Hats and Beyond

Course introduces students to the design and construction of hats. 3-D design principles and hatmaking techniques are studied and applied to wearable and non-wearable creations. Students learn basic skills of millinery construction through the methods of patterned and blocked forms. Students also learn glove construction.

3 CREDITS

22-2622 Sculpfab*

No description available.

2 CREDITS

22-2630 Italian Fashion: Multiplicity in Design*

No description available.

3 CREDITS

PREREQUISITES: 22-1610 FUNDAMENTALS FASHION DESIGN

22-2705 Intermediate CAD for Product Design

Course examines the design of intermediate level mechanical parts and assemblies within 3-D solid parametric software. Students learn to create complex geometry through the use of lofts and sweeps. Students study in greater detail what goes into the construction of manufactured parts and approach the process of computer-aided design from a systematic point of view. Explorations of design databases and complex rendering techniques are also a key component of the course.

3 CREDITS

PREREQUISITES: 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*

22-2710 Product Design III: Product Semantics

Course expands the students' process of innovative design development through a series of smaller focused projects. Students learn traditional and contemporary design methodologies that can be applied to the process of developing new products. Instruction also focuses on integration of traditional handwork (sketching, rendering, and model making) and digital tools into the development and refinement of the final products.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN

22-2715 Advanced CAD for Product Design

Course focuses on complex modeling processes, including the development of complex parts, assemblies, and core and cavity molds. Students develop skills for creating animations of complex assemblies and for exploring moving parts with simulation software. Students learn to use software for the final documentation as well as for concept development. Students also look at the integration of various software to create a robust design database and to complete final presentations in a variety of formats.

3 CREDITS

PREREQUISITES: 22-1100, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN

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22-2720 Form Analysis for Product Design

Course focuses in depth on issues of form-appropriateness for user-centered design and manufacturing. Relying on case studies of a broad array of products, instruction exposes students to issues of ergonomics, kinesthetics, material selection, design for disassembly (DFD), and other issues that determine the interrelation of form, function, and production. Course is structured as a seminar with a smaller studio component where the principles discussed may be applied in shorter practical design projects.

3 CREDITS

PREREQUISITES: 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS

22-2725 Interaction Design

Course introduces students to the complex issues involved in interaction design. Through a series of projects and readings, students explore a variety of design issues involving the navigation of complex data as well as the physical interaction of devices intended to assist in that navigation. Students create prototypes of their own hand-held digital devices to explore the ergonomic as well as the physical mapping of issues involved. Students learn a variety of quick prototyping processes for physical models in addition to using software such as Macromedia Director and Flash to virtually prototype the interface. Course is intended to look at the interconnection between the physicality and the virtuality of digital devices.

3 CREDITS

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT

22-2730 Introduction to Visual Ethnography*

No description available.

3 CREDITS

22-2735 Technical Illustration

Course builds on Product Design: Drawing I by introducing students to vector-and raster-based approaches to rendering concepts. In the product development cycle, sketching comes first, followed by physical form models or rendered concepts to add a level of realism and greater comprehension of an idea. This process formerly done with markers and other media is now largely accomplished digitally. The student is introduced to a number of digital strategies to take a sketched concept and develop it into a fully realized rendered image using vector-and raster-based software. Students learn the fundamentals about lighting as they pertain to a full array of product surfaces ranging from wood and metal to plastic, ceramic, and rubber. This is a technical studio with an emphasis on learning the necessary skills to create professional quality product renderings. Software includes Adobe Photoshop and Illustrator.

3 CREDITS

22-2740 Toy Design*

Course is designed to introduce students to the fundamental issues of designing products for the toy industry. Students are introduced to brainstorming around existing product niches, emerging technologies, or mechanical movements.

Students are also introduced to the ideation process through sketching, modelmaking, and prototyping and presentations. Course assignments cover a broad range of toy markets from educational to plush toys to action toys and novelty products. This is an extraordinary course intended to give students the opportunity to design particularly for the toy industry while focusing on many of the traditional skills a product designer needs.

3 CREDITS

22-2745 Introduction to Exhibition Design*

This studio course deals specifically with issues relating to designing exhibitions: museum, trade-show, and gallery. The focus of the course is on the multiple issues pertaining to the realization of functional exhibition spaces from the standpoint of environmental graphics, space planning, and fixture design. This course is designed to be interdisciplinary and to involve a graphic and spatial component in the process. The studio will involve a combination of theoretical and practical issues.

3 CREDITS

22-2750 3-D Freeform Surface Modelling

This is an advanced computer aided design course devoted to free form surface modelling. Students learn to create sophisticated nurb surfaces using the industry-standard software Rhino with an emphasis on creating forms that are hard to accomplish with solidmodeling software packages.

3 CREDITS

PREREQUISITES: 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN*

22-2755 Structural Packaging Design*

This course is devoted to the design of structural packaging as it pertains to product design. The product designer is a critical force in the design and manufacture of packaging for a wide array of product categories, from food to cosmetics to consumer electronics. These packages are structural in the sense that they serve a dual role of both protecting the product during shipping and allowing for shelf placement and transport home by the consumer. Structural packaging, although less sophisticated from a manufacturing standpoint, still involves a wide array of materials and processes that cross over from the manufacturer of durable goods. The package is a unique problem in that its function is relatively short but its impact is potentially very large.

3 CREDITS

PREREQUISITES: 22-1700 PRODUCT DESIGN I: MATERIALS AND TECHNIQUES, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS

22-2801 Design Studio II

Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on small

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scope residential space planning and selection of furnishings and finishes. Field trips and visiting lecturers may be featured.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS, 52-1102 OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY, 52-1102 OR FIT, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 52-1102
CONCURRENT: 22-1819 SOURCES AND MATERIALS, 22-3815 AUTOCAD DETAILING III

22-2802 History of Furniture Seminar

Survey course covers the history of furniture from antiquity through the 20th century. Seminar is designed to precede the two History of Architecture courses and provide a foundation for further historical exploration.

1 CREDIT

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3815 AUTOCAD DETAILING III
CONCURRENT: 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION

22-2812 Architectural Draft and Detailing II

Course provides exposure to the vocabulary, drawing convention, and principles of interior commercial construction. Partition systems, modular planning and construction, ceiling systems, custom cabinetry, case goods, and other construction issues are investigated. Students draft and detail a set of commercial construction drawings.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I
CONCURRENT: 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS

22-2814 Topics in Portfolio Graphics: Photoshop Illustration

Course is a tutored lab in which students work on thesis projects, design class projects, or use other interior design computer-related material. Class utilizes an unstructured approach in which subject matter is determined by needs of students. Reviews and customized tutorials are offered. Students must use class time working on some aspect of computer-aided drafting.

1 CREDIT

PREREQUISITES: 22-1813 AUTOCAD FUNDAMENTALS

22-3100 Topics in Art History:

Course focuses on specific topics, themes, ideas, or periods in the history of art. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches to issues in art history.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*

22-3105 Dada, Surrealism, Futurism

Course surveys the avant-garde art movements of the early 20th century with particular focus on Futurism, Dada, and Surrealism. In keeping with the experimental flavor of the art produced by these movements, course has an interdisciplinary approach to the analysis and comparison of painting, sculpture, typography, music, fashion, performance, film, photography, and writing. Course also provides a historical frame for understanding the experiments and investigations of the avant-garde artists who challenged and redefined the traditions of European art in response to social conditions of mechanization and war.

3 CREDITS

PREREQUISITES: 52-1122 ESL WRITING AND RHETORIC II* (FORMERLY ESL COMPOSITION II)

22-3110 Twentieth Century Art Theory and Criticism

Course surveys major concepts and methods of 20th century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernism critical theories of Clement Greenberg. Instruction covers other art-historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to late 20th century art found in Deconstructionism, Feminism, Neomarxism, and identity politics.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING*

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22-3115 21st Century Aesthetics*

No description available.

3 CREDITS

22-3120 Theory/Practice Art Exhibitions

Students are involved in all aspects of planning and implementing an exhibition at the Art and Design 11th Street Gallery. Students participate in selection of art works, research, label-writing, registration, conservation, education, design, installation, and publicity. Course also explores theoretical and ethical issues related to museums, art collecting, cultural patrimony, curatorial authority, and representation of diversity. The theme of the exhibition changes each semester the course is offered.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

22-3190 Advanced Seminar in Art History*

3 CREDITS

PREREQUISITES: 22-3110 TWENTIETH CENTURY ART THEORY AND CRITICISM

22-3200 Drawing the Graphic Novel*

Course provides students with a means for creative self-discovery and the exploration of complex ideas. Students record their observations, experiences, and memories in a sketchbook and translate this material into various graphic narratives of varying lengths. The class explores the rhythms of storytelling and formal elements of comics. Students learn to compose comic pages using iconic visual language, while experimenting with a variety of tools, media, and approaches.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1285 ANATOMICAL MODELING OR 22-2214 FIGURE DRAWING I*

22-3210 Drawing III

Course combines aspects of 22-1211 Drawing II and 22-2215 Figure Drawing II, focusing on representation, content, material variation, large scale, and multiple drawings. Students examine not only historical models' formal treatment of figures in believable space, but also the political and social context of those works' creation in order to construct effective contemporary narrative imagery.

3 CREDITS

PREREQUISITES: 22-1211 DRAWING II, 22-2214 FIGURE DRAWING I, 22-2215 FIGURE DRAWING II/STUDIO

22-3211 Creative Drawing Studio*

Students deal with contemporary concepts of art, applying their knowledge of representation and compositions to develop thinking and creative expression with varied media.

3 CREDITS

PREREQUISITES: 22-1211 DRAWING II

22-3222 Painting III

Course provides students with a loosely structured sequence of conceptual painting problems that lead from basic compositional prototypes and patterns to an intense study of picture plane, expression, and abstraction. Course leads students to a greater level of understanding and skill.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1240 COLOR AND COMPOSITION, 22-2220 CONTEMPORARY ISSUES IN PAINTING*, 22-2221 PAINTING STRATEGIES**

22-3223 Advanced Studio

Concentrating on personal perceptions and ideas in relation to the medium and to contemporary trends, students develop personal goals and projects under instructor's guidance. Visiting artists, slide lectures, and critiques increase awareness of current and past art. In this advanced level class, students who already have an understanding of basic technique and composition develop a general awareness of historical and contemporary artmaking forms.

3 CREDITS

PREREQUISITES: 22-1240 COLOR AND COMPOSITION, 22-2221 PAINTING STRATEGIES, 22-3222 PAINTING III*

22-3225 Multiplicity: Theory and Practice in Contemporary Art*

In this course students will examine the theoretical and philosophical implications of the multiple through readings, discussions, writing assignments, and studio art projects. Studio techniques demonstrated may include printmaking, casting, or other processes useful in the production of multiples. The course will culminate in an individual presentation in which students examine their own work in the theoretical context established by the course. Art history students may present a similar analysis of the work of a contemporary artist.

3 CREDITS

*PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN**

22-3226 Multimedia Strategies in Printmaking*

Emphasis is on a broad range of techniques, with the opportunity to work at a large scale and with multiple media, including hand-drawn, painted, digital, and photographic matrices. New twists on traditional techniques and non-toxic alternatives will be introduced. Students will be encouraged to work across media and develop a more spontaneous approach to printmaking.

3 CREDITS

*PREREQUISITES: 22-2224 CONTEMPORARY ISSUES IN PRINTMAKING**

22-3227 Materials and Techniques in Painting

Students examine basic ingredients of paint in many forms: oils, watercolor, other water-soluble paints, and newer polymer media. Instruction includes series of lectures followed by

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discussion of problems dealing with appropriate materials and techniques. Traditional methods such as underpainting and glazing are practiced. More contemporary and experimental approaches are also explored.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-2220 CONTEMPORARY ISSUES IN PAINTING**

22-3230 Figure Model and Sculpture Studio

The human form is rendered in clay using traditional armatures for figure and portrait bust studies. Waste and piece molds for plaster casting are also made.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3231 Experimental Photography/ Graphic Techniques I

Course is a systematic exploration of alternative photographic processes, such as Cynotype, Van Dyke, process camera work, and halftone production. Students experiment with images through manipulation of graphic arts, film, cliché verre, and photographic prints. Each student develops a self-directed project using one of these mediums.

3 CREDITS

22-3232 Experimental Photography Graphic Techniques II

Course is a systematic exploration of advanced alternative photographic processes with digital imaging techniques to include making digital negatives. Course also teaches the use of camera and enlarger to make color separation negatives. Each student develops a self-directed project using one of these mediums.

3 CREDITS

PREREQUISITES: 22-3231 EXPERIMENTAL PHOTOGRAPHY/ GRAPHIC TECHNIQUES I

22-3235 BA Seminar and Workshop in Art and Design

Course includes a seminar and workshop to be conducted by full-time faculty from the Fine Arts and Graphic Design concentrations. Seminar focuses on current topics in art and design practice. In the workshop, students apply their knowledge of history, culture, art, and design to a final senior project.

4 CREDITS

22-3241 Ceramics III

Studio is geared to student's rate of growth and interest in ceramics as an expressive medium. Course further develops basic methods and skills.

3 CREDITS

PREREQUISITES: 22-2240 CERAMICS I, 22-2241 CERAMIC CONCEPTS AND PRACTICES*

22-3242 Jewelry and Object Strategies*

Students will learn advanced processes in the design and making of body ornaments, sculpture, and objects. Techniques including forming, fabrication, patination, and mechanisms will be learned. Development of individual creative projects in addition to the application of design principles will be emphasized. Contemporary issues and history in the field of metals and jewelry design will be addressed.

3 CREDITS

*PREREQUISITES: 22-2243 JEWELRY AND OBJECTS II**

22-3250 Visiting Artist Workshop I*

Workshop conducted by well known artists in the fine arts community provides hands-on experience for students who would like to expand their horizons in artistic expression. Course gives students the opportunity to work one-on-one with an artist in a studio setting.

1 CREDIT

PREREQUISITES: 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3251 Visiting Artist Workshop II

Workshop conducted by well known artists in the fine arts community provides hands-on experience for students who would like to expand their horizons in artistic expression. Course gives students the opportunity to work one-on-one with an artist in a studio setting.

1 CREDIT

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3253 Studio Tutorial*

Designed for the development of the studio artist, this course will give students the opportunity for an in-depth critique from an individual professor and their peers. Students will meet with a professor on a one-to-one basis for one hour for a minimum of five times per semester, with three additional four-hour group meetings for class critiques.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1231*

22-3254 Topics in Studio Art*:

This course will focus on specific topics, themes, and ideas in studio and post studio art. Each semester the course will cover different material that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in art practice.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3254J Special Topics in Studio Art: Art and Activism Studio Project

This course presents the opportunity for hands-on civic engagement, with two guiding questions: 1) Can art save lives? 2) It might be activism, but is it art? Students read theory and examine examples of artistic activism, in the larger

COURSE DESCRIPTIONS

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context of social and political issues informing artistic action. In the studio students execute their artistic action plan. Students complete, present, and hand in written assignments reflecting on and connecting theories of artistic action with their own practice of creating activist art.

3 CREDITS

22-3262 Advanced Fine Arts Studio

Capstone course, intended for senior-level Fine Arts majors, features intensive presentations and critiques. Students work on developing their final body of work to prepare for entry into graduate school or pursuit of a career in fine arts.

3 CREDITS

22-3263 Professional Practices for Artists*

Professional issues such as portfolio preparation, approaching galleries, dealing with establishing alternative spaces, internships, residencies, and granting opportunities will be addressed. Preparation for graduate school, exhibition, and installation strategies will be central to the class. Reading and field trips to commercial and alternative galleries and museums will support an interdisciplinary approach to professional practice. This course is required for all Fine Art majors.

3 CREDITS

22-3264 Critique Seminar*

This course offers students rigorous critiques of their work from faculty and peers. The purpose of the student-work critique is to help students develop their capacity for critical thinking—especially critical and constructive analysis of their own work. Effective verbal, intellectual, and conceptual strategies for addressing the production and presentation of work will be learned. This is a required class for all Fine Art majors during the junior and senior year, and is repeatable for credit.

3 CREDITS

22-3268 Fine Art/Art History BFA/BA Exhibition Workshop I*

This workshop will prepare both Fine Arts majors and Art History majors for participation in the BFA Fine Art exhibition. Focus will be on specifics of selecting and installing work and writing and editing the catalogue. Emphasis will be placed on the importance of cooperation and collaboration between artists (Fine Arts majors) and curators (Art History majors).
PREREQUISITES: 22-2220 CONTEMPORARY ISSUES IN PAINTING*, 22-2224 CONTEMPORARY ISSUES IN PRINTMAKING*, 22-2251 CONTEMPORARY ISSUES IN SCULPTURE*, 22-2258 CONTEMPORARY ISSUES IN NEW MEDIA*

22-3270 The Journal: Writing, Editing, Producing*

This class will function as an editorial and writing group, working together to produce an issue of Columbia College's *Journal of Art and Design*. Class members will write their own texts, commission articles, and interview prominent people in

the fields of fine art, fashion, graphic design, product design, architecture, interior design, and other cultural practices.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1152 WRITING AND RHETORIC II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC ENHANCED II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

22-3275 The Printmaker's Eye and the Bookmaker's Hand*

No description available.

3 CREDITS

22-3299 Independent Project: Art

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-16 CREDITS

22-3340 Intermediate Typography

This course examines the historical, aesthetic, and cultural development of typographic forms from their beginnings in 1455 to 1900. Projects involve the examination of historical styles and theories of type design and typographic layouts, and their influence on modern and contemporary typography.

3 CREDITS

PREREQUISITES: 22-1310 BEGINNING TYPOGRAPHY*, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*

22-3345 Publication Design*

Course examines editorial operations, production procedures, and the role of the art director to familiarize students with theoretical and practical concerns of magazine and trade publication design and internet publishing. Course emphasizes the identity of current publications as a result of design format and grid structure.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3340 INTERMEDIATE TYPOGRAPHY, 22-3530 PHOTO COMMUNICATIONS, 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 36-2601 AUTHORIZING INTERACTIVE MEDIA*

22-3347 Book Design

Course begins with a brief history of bookmaking, publication presses, and critique of book classifications. Students focus on the relationship of content to layout and book cover design by examining the unifying elements of type, photos, illustrations, and other graphic devices. Students produce a small book.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-3340 INTERMEDIATE TYPOGRAPHY, 22-3378 DESIGN LAB II

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ART AND DESIGN

22-3348 Type as Image

Course is rooted in the basic fundamentals of typography and letterforms. Students are directed to explore the process of creating and editing typographic forms into visual images to communicate a message or express an idea. The objective of the course is to be able to utilize typography as a form of illustration. The learning goal of the course is to develop an appreciation of typography as a form of illustration.

3 CREDITS

PREREQUISITES: 22-2400 ILLUSTRATION INTRODUCTION: LECTURE, 22-2415 ILLUSTRATION INTRODUCTION: STUDIO

22-3350 Sign, Symbol, Image

This course examines visual forms as signifiers of meaning and their use in graphic design-related visual communication. Cultural, psychological, social, and historical interpretations of forms are analyzed through design projects, readings, discussion, and research.

3 CREDITS

*PREREQUISITES: 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN**

22-3355 Corporate Graphics

Students create a logo (mark or symbol) for an organization and then develop related pieces developing an identity. Course examines corporate identification systems including methodologies, history, development, implementation, and specifications. Visual topics explored are logo, letterhead, annual report, graphics standard manual, and collateral material.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-3340 INTERMEDIATE TYPOGRAPHY, 22-3350 SIGN, SYMBOL, IMAGE*

22-3360 Packaging Design

Course explores materials, surface graphics, marketing, and production problems as the refinement and integration of many design principles.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2420 APPLIED DRAWING, 22-3340 INTERMEDIATE TYPOGRAPHY*

22-3361 Packaging Design II

This packaging course deals with the 3-D development of packaging using flat planer material to establish the form through folding, creasing, and die-cutting. The course focuses on the development of interesting solutions, including graphic identity and layout, to a variety of package needs—retail, consumer product, point-of-purchase, and promotional. Students will develop all aspects including a fully functioning prototype for a variety of different client contexts. Course will look into the mass production issues as well as specialty types of packaging.

3 CREDITS

22-3365 Broadcast Design: Introduction

The student develops a command of several methods for producing graphics specifically designed for motion pictures and television. Planning, storyboarding, and preparing images for motion pictures are addressed. The lesson plans include designing still images and video images for insertion into a composition for motion graphics or motion pictures.

3 CREDITS

22-3370 Advanced Typography

Course studies 20th century design philosophies and their influence on typography and typographic design. Projects allow students to experiment with type from a variety of approaches and examine its possibilities as expressive form in relation to syntax and visual communication.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-3340 INTERMEDIATE TYPOGRAPHY*

22-3371 Promotional Graphics*

Course explores graphics and advertising promotional material, signage systems, and exhibition graphics. Projects focus on contemporary digital methods and mediums, which include site and informational signage, exhibit display and graphics, vehicle and fleet wraps, architectural wraps, banners, point of purchase displays, and countertop systems. Additional topics include demographically focused mobile advertising, brand visibility solutions, sweepstakes and context graphics, and site-specific graphic informational systems.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY*, 22-1320 DESIGN LAB, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-3340 INTERMEDIATE TYPOGRAPHY, 22-3355 CORPORATE GRAPHICS, 22-3360 PACKAGING DESIGN*

22-3375 Website Design I

Course, intended for Art and Design and Photography majors, covers Web site design topics. Studies include hypertext, graphic style information, graphic file formats, digital imaging, and basic computer-user interface issues. Course assignments include design and execution of HTML documents and graphics and completion of a written thesis.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN**

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22-3376 Web Site Design II

Course covers advanced topics in Web site design and is intended for Art and Design and Photography majors. Studies cover human-computer interface design, multimedia use in internet and intranet publications, and network systems design and functions. Course assignments include design and execution of HTML documents, graphics, and other media objects in addition to completion of a written thesis.

3 CREDITS

PREREQUISITES: 22-3375 WEBSITE DESIGN I, 35-2400

22-3377 Info Architecture*

No description available.

3 CREDITS

22-3378 Design Lab II

Course covers advanced desktop publishing techniques, illustrative techniques, and imaging possibilities on the Macintosh computer. Software covered includes Adobe PhotoShop, Illustrator, InDesign, and Macromedia Dreamweaver. Course is designed for advanced-level art students with a direction in graphic design and advertising art.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*

22-3380 Professional Portfolio Development: Graphics

Course assists students preparing to enter the job market with emphasis on assembling a portfolio, writing and designing a resume, and interviewing techniques. Where to look for a job, salary ranges, and alternative means of employment are also discussed.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY*, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2420 APPLIED DRAWING, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3340 INTERMEDIATE TYPOGRAPHY, 22-3345 PUBLICATION DESIGN*, 22-3350 SIGN, SYMBOL, IMAGE, 22-3360 PACKAGING DESIGN, 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I

22-3384 Management for Designers

Students learn to function effectively in real world design management situations. Students receive practical insights into the business of design management situations and the business of design - for example, how to start a business, how to bill, how to prepare contracts/proposals, network and solicit clients, deal with printers/photographers, and gain insight into copyright law. Course is a must for future advertising art directors, graphic designers, and illustrators.

3 CREDITS

22-3385 Professional Portfolio Development

Course assists students preparing to enter the job market with emphasis on assembling a portfolio, writing and designing a resume, and interviewing techniques. Where to look for a job, salary ranges, and alternative means of employment are also discussed.

3 CREDITS

22-3390 Special Issues in Design

Current issues, technical procedures, and design practices are explored in workshops led by noted designers in thesis guest lecture/discussion/studio series.

1 CREDIT

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*

22-3400 Art Director/Commercial Photographer

This course is designed to simulate the real-world assignment pairing of art directors and photographers common within the advertising industry. Creative teams will be established consisting of one art director and one studio photography student. Class is team taught by Art & Design and Photography professors.

4 CREDITS

22-3430 Figure Illustration

Figure Illustration focuses on conceptual development, rendering techniques, distortion, and stylization as a means of communication using clothed and nude models. Various media and techniques are explored.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1210 DRAWING I, 22-2214 FIGURE DRAWING I

22-3432 Children's Book Illustration

Students gain a historical appreciation for the art by studying 19th and 20th century children's book illustrators and their techniques, sources of inspiration, and influences. Students experiment and develop individual graphic and illustrative styles with emphasis on practical application of children's book illustration for publishing.

3 CREDITS

22-3435 Cartooning

Course introduces different aspects and basic techniques of cartoon drawing. Five genres of cartooning are explored. The course includes an in-depth study of one-liner, multi-panel, advertisement, illustrative, and political editorial cartoons. Instruction includes the historical study of specific types of cartoons dating back to 1745. Styles of cartoons, thematic types, and construction of cartoon character for the technique of animation are explored.

3 CREDITS

PREREQUISITES: 22-2214 FIGURE DRAWING I

COURSE DESCRIPTIONS

ART AND DESIGN

22-3456 Sequential Imaging*

No description available.

3 CREDITS

22-3460 Digital Illustration I

Students begin to master digital painting, drawing, and image processing techniques to extend and augment their skills and techniques with traditional media and methods. Students work with the latest painting and drawing software that digitally mimics traditional tools such as watercolor, oil paint, airbrush, and charcoal. Students also explore methods such as brush effects, compositing, masking, and collage as a resource for initiating, developing, and refining illustration concepts.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB*

22-3465 Sequential Imaging

Students learn to develop images sequentially for creative application in print, television, film, animation, and Web site design. Students conceive or interpret a concept, then develop that concept into a final time-based presentation through research, thumbnail sketches, and renderings. Students continue to refine and develop their illustration skills while beginning to understand and master sequential presentation methods using the latest computer-based imaging sequencing software.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3450*

22-3481 Applied Concepts in Advertising Illustration

Course teaches the conceptual process of creating a visual language used in an advertising environment to achieve marketing strategies and advertising goals. Students are encouraged to select a variety of media such as illustration, photography, or animation to achieve a solution. Students apply previously learned skills and techniques to solve visual problems in a professional environment.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY*, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2216 STRUCTURAL ANATOMY, 22-2400 ILLUSTRATION INTRODUCTION: LECTURE, 22-2420 APPLIED DRAWING, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3348 TYPE AS IMAGE, 22-3430 FIGURE ILLUSTRATION, 22-3460 DIGITAL ILLUSTRATION I, 22-3465 SEQUENTIAL IMAGING*

22-3482 Applied Concepts in Editorial Illustration

Course combines analysis and personal expression to convey ideas from social and political commentary into a visual representation. Content includes traditional and non-traditional methods and materials. Students apply previously learned

skills and techniques to solve visual problems in a professional environment.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY*, 22-1320 DESIGN LAB, 22-2216 STRUCTURAL ANATOMY, 22-2400 ILLUSTRATION INTRODUCTION: LECTURE, 22-2420 APPLIED DRAWING, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3348 TYPE AS IMAGE, 22-3430 FIGURE ILLUSTRATION, 22-3460 DIGITAL ILLUSTRATION I, 22-3465 SEQUENTIAL IMAGING*

22-3485 Illustration for Film and Animation*

Illustration for Film and Animation applies the advanced principles of illustration to create conceptual art as a visual guide for the production of live-action films or animation. Students learn to analyze and research various genres of film and animation from a historical perspective and to use that knowledge to develop character and concept illustrations inspired by a motion picture script.

3 CREDITS

PREREQUISITES: 22-2400 ILLUSTRATION INTRODUCTION: LECTURE, 22-2415 ILLUSTRATION INTRODUCTION: STUDIO, 22-3348 TYPE AS IMAGE, 22-3430 FIGURE ILLUSTRATION, 22-3460 DIGITAL ILLUSTRATION I, 22-3465 SEQUENTIAL IMAGING

22-3490 Special Issues in Illustration

Each semester a visiting illustrator works with students to solve a particular illustration problem. Students learn specific technical and creative problem-solving methods from a leading illustrator in Chicago.

1 CREDIT

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY*, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2214 FIGURE DRAWING I, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2411 , 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3421 , 22-3432 CHILDREN'S BOOK ILLUSTRATION*

22-3525 Art Director/Copywriter Team*

Writers and designers team up to work on advertising projects in a collaborative setting. Students develop concepts together, then write and design advertisements and promotional materials for highly targeted audiences. Class is team taught by Art & Design and Marketing professors.

4 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY*, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I*

COURSE DESCRIPTIONS

ART AND DESIGN

22-3530 Photo Communications

Course provides students with a better understanding of photographic images and their application to design. Students shoot their own photographs for their layouts thus developing a visual language, enhancing photo selection, and improving editing skills. Students learn to visualize not only the look of the design, but also the structure and form of the photographs they shoot. Basic format is 35mm or digital location photography, table-top, and lighting work. Alternative ways to generate photographic images are reviewed.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY*, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3340 INTERMEDIATE TYPOGRAPHY, 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I

22-3535 Storyboard Development

Students study the strategy used in developing an idea and execution for television advertising. Emphasis is placed on storyboard layout, presentation, and visual storytelling.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY*, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION

22-3540 Creative Strategies in Advertising Design

Students work with marketing information as the basis for campaign visuals. Course explores the comprehensive responsibilities of the art director, from concept to solution particularly as advertising represents the marketing voice for clients.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1310 BEGINNING TYPOGRAPHY*, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION

22-3542 Creative Strategies in Advertising Design II

Course continues study begun in Creative Strategies in Advertising Design I.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY*, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I

22-3550 Advertising Communication

Students apply basic communication theories to solve concrete advertising problems. Instruction emphasizes perceptual, psychological, and business determinants of advertising in print and television.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY*, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN*, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I

22-3590 Special Issues in Advertising

Visiting art directors, copywriters, and account executives examine a current trend in advertising strategies related to advertising design. Visiting instructors are working professionals in Chicago's top advertising agencies.

1 CREDIT

22-3600 Advanced Garment Construction

Course presents an advanced study of construction and design devoted to tailored clothing. Course covers detailing, layering, and sculpturing of tailored garments. Students demonstrate tailoring techniques in theory and practice by working on various problem-solving assignments. Historic influences on design, technology, and development of tailored clothing are noted.

3 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I, 22-2600 GARMENT CONSTRUCTION II

22-3601 Advanced Patternmaking: Flat Pattern*

Students create patterns for specific design problems integrating the knowledge of flat pattern methods. Course work requires research of historic patterns, pattern development, and modern industrial methods. Students must demonstrate refinement and efficiency of patternmaking skills, methods, organization, and application with both in-class and outside activities and projects.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-2601 PATTERNMAKING: FLAT PATTERN

22-3602 Advanced Patternmaking: Draping

Students create patterns for specific design problems integrating knowledge of draping methods. Students demonstrate refinement and efficiency of patternmaking skills, methods, organization, and application with both in-class and outside activities and projects.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-2602 PATTERNMAKING: DRAPING

COURSE DESCRIPTIONS

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22-3603 Fashion Illustration II

Course includes advanced application of fashion illustration in forms of communication such as advertising, marketing, and designing of clothing. Students demonstrate further development of individual interpretation and stylization of fashion illustration in various problem-solving assignments. Refinement of drawing and conceptual skills is stressed.

3 CREDITS

PREREQUISITES: 22-1211 DRAWING II, 22-2603 FASHION ILLUSTRATION I

22-3605 Fashion Styling

This course brings together Fashion Design, Fashion Management, and Photography students who work on real-world situations that bring original fashion designs to the marketplace. Emphasis is on promotion and media strategies in a variety of business environments. The goal of the course is to foster an atmosphere of collaborative learning. Cross-listed with 28-3960 Fashion Styling (Arts, Entertainment, and Media Management) and 23-3410 Fashion Photography II (Photography).

1 CREDIT

22-3610 Fashion: Theory & Practice

Course emphasizes development of a personal design philosophy through problem solving devoted to research and creativity in clothing and accessory design. Problem solutions demand studies of past and current designers and trends as well as merchandising and marketing theories.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-1620 FUNDAMENTALS OF TEXTILES, 22-2600 GARMENT CONSTRUCTION II, 22-2601 PATTERNMAKING: FLAT PATTERN, 22-3600 ADVANCED GARMENT CONSTRUCTION, 22-3601 ADVANCED PATTERNMAKING: FLAT PATTERN*, 22-3602 ADVANCED PATTERNMAKING: DRAPING

22-3611 Menswear Design

Concept of fashion design is applied to the masculine mode. Historic references, social trends, merchandising philosophies, and clothing design are discussed and emphasized in their application to the male body, image, and lifestyle. Students' research includes design, fabric choice, use, function, social influence, and creativity.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-2600 GARMENT CONSTRUCTION II, 22-2601 PATTERNMAKING: FLAT PATTERN

22-3612 Pattern Grading*

Through demonstration and lecture, this course will teach students to grade clothing patterns into complete size ranges. Additional topics to be covered include: standard grade rules for a number of different clothing markets, selecting the appropriate grade rules for a specific garment or line, marker making, and proportion.

1 CREDIT

PREREQUISITES: 22-2601 PATTERNMAKING: FLAT PATTERN, 22-3601 ADVANCED PATTERNMAKING: FLAT PATTERN*

22-3613 Advanced Pattern Grading and Technical Specification*

Through demonstration and lecture, this course will teach students to develop graded specification sheets for mass production. Students will create a "specification packet" and graded nest of patterns for one of their own designs. Common quality control procedures and how they are implemented will also be discussed.

1 CREDIT

PREREQUISITES: 22-3612 PATTERN GRADING*

22-3640 CAD for Fashion Design*

Course covers the application of computer-aided design (CAD) to pattern drafting for clothing production.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-2601 PATTERNMAKING: FLAT PATTERN, 22-2602 PATTERNMAKING: DRAPING, 22-3601 ADVANCED PATTERNMAKING: FLAT PATTERN*, 22-3602 ADVANCED PATTERNMAKING: DRAPING

22-3641 CAD: Fashion Presentation

Course explores the use of computer technology as a means of achieving professional fashion presentation. Areas of study include clothing design, color development, fabric and textile application, collection organization, and use of knowledge gained in the CAD production course. Fundamental elements of art and design with emphasis on color are used as a basis for student work.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3642 Fashion Design: Digital Portfolio Development

This course is an introduction to Adobe Photoshop and Adobe Illustrator as applied to the needs of the Fashion Design student. It will focus on aspects of the software that pertain to the development of the fashion design senior thesis final project and portfolio. Projects will include production of technical flat drawings of garments, textile pattern design and application, digital correction and enhancement of fashion photographs, and creation of digital fashion illustrations.

2 CREDITS

PREREQUISITES: 22-3650 SENIOR THESIS: FASHION DESIGN I
CONCURRENT: 22-3651 SENIOR THESIS: FASHION DESIGN II

COURSE DESCRIPTIONS

ART AND DESIGN

22-3644 Adobe Illustrator for Fashion Design*

This course is an introduction to Adobe Illustrator as applied to the needs of the Fashion Design student. It will assist senior thesis students in the development and execution of the elements required for their final senior thesis presentation. Projects will include the production of technical flat drawings, key line sheets, order forms, and a designer logo.

1 CREDIT

PREREQUISITES: 22-3650 SENIOR THESIS: FASHION DESIGN I

CONCURRENT: 22-3651 SENIOR THESIS: FASHION DESIGN II

22-3645 CAD for Fashion Design: Adobe Creative Strategies*

This course will cover Adobe Illustrator and Photoshop Techniques specifically tailored to the fashion industry. Students will transform hand drawn sketches into computer generated flats and with the use of Photoshop will be able to create presentation and trend boards using their illustrations and flats.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I*

22-3650 Senior Thesis: Fashion Design I

Students design and develop an original line of clothing with market potential. In this first of a two-semester thesis, students cover collection design and critique, patternmaking, resources selection, sample making, and workroom management. Documentation of the line includes fashion illustrations, photographs, work specification sheets, and actual garments.

3 CREDITS

22-3651 Senior Thesis: Fashion Design II

For the collection designed in Thesis I, students develop a marketing plan, business proposal, and advertising campaign that includes a fashion show. Portfolio preparation and collection construction are finalized.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3650 SENIOR THESIS: FASHION DESIGN I*

22-3700 Product Design IV

This course focuses on research and development of a new and innovative product. Students will do everything from market research and product definition to the creation of a professional-appearance model and a fully documented design database. The product must involve the design of a complex assembly, combining a variety of manufacturing processes. Students are responsible for researching every aspect of the

project and for developing a clear budget for all tooling costs for materials. Course includes field trips to manufacturers and the presentation of case studies of complete development cycles.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN*

22-3705 Special Issues for Product Design I

Two-day workshop focuses on a variety of short topics. Course presents a special topic in a short but intense workshop environment. Areas that may be included are as follows: special manufacturing processes, material and color selection, marketing strategies, special rendering techniques, research methods, visiting designers, or long distance field trips. Students write a paper on the topic covered.

1 CREDIT

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS*

22-3710 Product Design V

Course focuses on the development and subsequent testing and refinement of a new product. Students research and develop a new product resulting in a working prototype to be field tested, videotaped, and analyzed. Based on this analysis, refinements are made and product is prototyped again and re-tested. Students work with CAD/CAM software or rapid prototyping to develop the original prototype, thereby learning the refinement process and the flexibility of parametric design database. Course introduces case studies along with methods of field-testing, videotaping, and compiling information into a visual database for presentation.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3725 PRESENTATION GRAPHICS/RENDERING*

COURSE DESCRIPTIONS

ART AND DESIGN

22-3715 Digital Presentation Techniques

Course introduces product design students to essential methods of digital presentation techniques. Students focus on a variety of advanced digital techniques for utilizing graphic design programs, digital presentation programs, and portfolio development strategies. Students use work from past projects to develop more polished and sophisticated presentations in preparation for their portfolios and internships including the design and production of a CD-ROM and animations.

3 CREDITS

22-3720 Manufacturing for Product Design

Course is dedicated to advanced manufacturing processes as they concern product designers. Students build on material covered in the introductory course as well as processes introduced within the design studio sequence. Advanced processes are examined along with the connection between product designers and engineers. Interrelationship between CAD/CAM and rapid prototyping is addressed in greater detail, as are issues of green manufacturing, design for disassembly (DFD), and specialized batch production. Field trips to advanced manufacturing sites or presentations from material and process specialists form a key component of the class. Coursework includes a design-related project.

3 CREDITS

PREREQUISITES: 22-1100, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 22-2700, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN

22-3725 Presentation Graphics/Rendering

Course introduces students to the essential methods of presentation and rendering. Course combines a variety of manual and digital approaches. Students learn to render in a variety of media using different techniques. Course covers theory behind presentations, including consideration of the elements of a successful presentation. Digital component involves learning fundamentals of important graphic programs (Adobe Illustrator/Photoshop), thereby enabling students to develop the graphic component of a project into a professional portfolio piece and sophisticated design booklets.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV

22-3740 Product Design Thesis I

Course allows a student to choose a semester-long project under the advisement of a faculty member. Students select an area of interest and conduct all necessary research, development, prototyping, and refinement required for the development of a successful product. Requirements include market research, cost analysis, prototyping, and field-testing and

refinement. Students produce a complete booklet documenting the full process and completed product in its entirety.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3710 PRODUCT DESIGN V, 22-3715 DIGITAL PRESENTATION TECHNIQUES, 22-3720 MANUFACTURING FOR PRODUCT DESIGN, 22-3725 PRESENTATION GRAPHICS/RENDERING, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3710 PRODUCT DESIGN V, 22-3715 DIGITAL PRESENTATION TECHNIQUES, 22-3720 MANUFACTURING FOR PRODUCT DESIGN, 22-3725 PRESENTATION GRAPHICS/RENDERING, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN*, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3710 PRODUCT DESIGN V, 22-3715 DIGITAL PRESENTATION TECHNIQUES, 22-3720 MANUFACTURING FOR PRODUCT DESIGN, 22-3725 PRESENTATION GRAPHICS/RENDERING

22-3741 Product Design Thesis II

Course consists of a semester-long project chosen by the student under advisement of a faculty member. If approved by a faculty member, this can be a continuation of 22-3740 Product Design Thesis I. Students select an area of interest in order to broaden material and process awareness. Completion of project requires a complex user interface and extensive research into the development of a working virtual prototype. Students spend the first third of the semester doing research and are responsible for the development, prototyping, and refinement required to create a successful product. Requirements also include market research, cost analysis, prototyping, field-testing, and refinement. Student produces a complete booklet documenting the full process and the completed product in its entirety.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-2700, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3710 PRODUCT DESIGN V, 22-3715 DIGITAL PRESENTATION TECHNIQUES, 22-3720 MANUFACTURING FOR PRODUCT DESIGN, 22-3725 PRESENTATION GRAPHICS/RENDERING, 22-3740 PRODUCT DESIGN THESIS I

COURSE DESCRIPTIONS

ART AND DESIGN

22-3750 Product Design Professional Business Practices

Course examines professional business practices within a design consulting firm or design office of a manufacturer. Students focus on a variety of specialized activities that commonly occur inside a design office. Through a series of design problems, students are exposed to working in design teams, designing over a network, researching methods, and researching alternative ways to manufacture a single product. Course is taught as a seminar with short projects geared toward an understanding of the professional office environment.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-2700, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3710 PRODUCT DESIGN V, 22-3715 DIGITAL PRESENTATION TECHNIQUES, 22-3720 MANUFACTURING FOR PRODUCT DESIGN, 22-3725 PRESENTATION GRAPHICS/RENDERING, 22-3740 PRODUCT DESIGN THESIS I

22-3755 Product Design Portfolio Development

Course focuses entirely on the development and refinement of a professional quality portfolio based on work from prior design studio courses. Course examines theory behind creating an effective portfolio. Guest speakers give professional presentations, discuss what should be included in a portfolio, and critique student portfolios. Instruction is split between practical coursework refining existing projects and lectures on the variety of ways to present design ideas and finished design proposals.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-2700, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3710 PRODUCT DESIGN V, 22-3715 DIGITAL PRESENTATION TECHNIQUES, 22-3720 MANUFACTURING FOR PRODUCT DESIGN, 22-3725 PRESENTATION GRAPHICS/RENDERING, 22-3740 PRODUCT DESIGN THESIS I
CONCURRENT: 22-3741 PRODUCT DESIGN THESIS II

22-3803 Design Studio III: Code Compliance

Course exposes students to the methodology of the design process through problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on commercial space planning, safety constraints, building code, and the Americans with Disabilities Act (ADA). Field trips and visiting lectures may be featured.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR

ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3815 AUTOCAD DETAILING III

CONCURRENT: 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION

22-3804 Design Studio IV: Adaptive Reuse

Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. Design studio focuses on historical context, adaptive reuse, or preservation/restoration projects. Field trips and visiting lecturers may be featured.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1819 SOURCES AND MATERIALS, 22-2801 DESIGN STUDIO II, 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3815 AUTOCAD DETAILING III, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION
CONCURRENT: 22-3822 FUNDAMENTALS OF LIGHTING I

22-3805 Design Studio V: Global Issues

Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. Studio focuses on commercial, corporate, or institutional design problems and explores socially conscious design that incorporates global issues within context of specific problems. Field trips and visiting lecturers may be featured.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1131 HISTORY OF ARCHITECTURE I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2802 HISTORY OF FURNITURE SEMINAR, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3804 DESIGN STUDIO IV: ADAPTIVE REUSE, 22-3815 AUTOCAD DETAILING III, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION, 22-3822 FUNDAMENTALS OF LIGHTING I

22-3806 Senior Project A: Research and Programming*

This five-week course develops student's ability to gather information and compile research material to develop a design program for their designated thesis topic. Research is conducted using textbooks, periodicals, photographs.

COURSE DESCRIPTIONS

ART AND DESIGN

sketches, the internet, and on-site analysis, if appropriate. material and design program are formally presented during week five.

1 CREDIT

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1131 HISTORY OF ARCHITECTURE I, 22-1132 HISTORY OF ARCHITECTURE II, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2802 HISTORY OF FURNITURE SEMINAR, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3804 DESIGN STUDIO IV: ADAPTIVE REUSE, 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3815 AUTOCAD DETAILING III, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION, 22-3822 FUNDAMENTALS OF LIGHTING I, 23-1110 PHOTOGRAPHY FOR INTERIOR ARCHITECTURE MAJORS, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS
CONCURRENT: 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3988 INTERNSHIP: ART AND DESIGN*

22-3807 Senior Project B: Schematic Design

Ten-week course focuses on conceptual development, preliminary study models, and schematic drawings through use of sketch techniques. All material for this 10-week period is presented in sketch and model format. During week 10 students present their accumulated material in a final format for critique.

2 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1131 HISTORY OF ARCHITECTURE I, 22-1132 HISTORY OF ARCHITECTURE II, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2802 HISTORY OF FURNITURE SEMINAR, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3804 DESIGN STUDIO IV: ADAPTIVE REUSE, 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING*, 22-3815 AUTOCAD DETAILING III, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION, 22-3822 FUNDAMENTALS OF LIGHTING I, 23-1110 PHOTOGRAPHY FOR INTERIOR ARCHITECTURE MAJORS, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS
CONCURRENT: 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING*, 22-3988 INTERNSHIP: ART AND DESIGN*

22-3808 Senior Project C: Design Development

Five-week course refines the preliminary and schematic work of 22-3806 Senior Project A: Research and Programming and 22-3807 Senior Project B: Schematic Design. Course focuses

on design development and the completion of the final graphic presentation of the student's thesis project.

1 CREDIT

PREREQUISITES: 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING*, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3988 INTERNSHIP: ART AND DESIGN*
CONCURRENT: 22-3809 SENIOR PROJECT D: WORKING DRAWINGS, 22-3810 SENIOR PROJECT E: PRESENTATION AND CRITIQUE, 22-3823 BUSINESS PRACTICE FOR DESIGNERS*, 22-3824 PORTFOLIO DEVELOPMENT WORKSHOP*

22-3809 Senior Project D: Working Drawings

Five-week course gives the student the opportunity to develop selected details specific to his/her thesis project, such as interior architecture elements, millwork, and custom furniture.

1 CREDIT

PREREQUISITES: 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING*, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3988 INTERNSHIP: ART AND DESIGN*
CONCURRENT: 22-3808 SENIOR PROJECT C: DESIGN DEVELOPMENT, 22-3810 SENIOR PROJECT E: PRESENTATION AND CRITIQUE, 22-3823 BUSINESS PRACTICE FOR DESIGNERS*, 22-3824 PORTFOLIO DEVELOPMENT WORKSHOP*

22-3810 Senior Project E: Presentation and Critique

Five-week course ends the thesis series. Students formally present their work representing the past thesis courses at a final critique session. Critique panel is composed of design professionals, faculty, and peers.

1 CREDIT

PREREQUISITES: 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING*, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3988 INTERNSHIP: ART AND DESIGN*
CONCURRENT: 22-3808 SENIOR PROJECT C: DESIGN DEVELOPMENT, 22-3809 SENIOR PROJECT D: WORKING DRAWINGS, 22-3823 BUSINESS PRACTICE FOR DESIGNERS*, 22-3824 PORTFOLIO DEVELOPMENT WORKSHOP*

22-3815 AutoCAD Detailing III

Intermediate level course continues AutoCAD Fundamentals and Architectural Drafting and Detailing II. Students are introduced to interior detailing of commercial spaces and issues involved in developing working drawings such as sheet modules, reference symbols, and targets. Students spend extensive class time concentrating on drafting and detailing and learn more advanced AutoCAD commands.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR

COURSE DESCRIPTIONS

ART AND DESIGN

ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II
CONCURRENT: 22-1819 SOURCES AND MATERIALS, 22-2801 DESIGN STUDIO II

22-3816 AutoCAD Detailing IV

This is the final course of the Drafting and Detailing sequence utilizing the AutoCAD program for drafting. Class model simulates a professional architectural/interior design firm environment, exploring the approaches used in the professional community. Students explore advanced AutoCAD commands, program configurations, and interfacing with other programs. Students may complete working drawings through a team or individual approach.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3815 AUTOCAD DETAILING III
CONCURRENT: 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3821 RENDERING AND PRESENTATION

22-3817 Design Presentation: Digital Format*

Course continues the exploration of 3-D started in AutoCAD/Detailing IV by focusing on the three dimension commands within AutoCAD. The primary focus of the class is to combine lecture, demonstration, and hands-on application of the AutoVision program as a tool for graphic presentation. AutoVision uses geometry, lighting, and surface materials to create 3-D images. Using the built-in rendering parameters, the student learns to create realistically rendered images from inside AutoCAD.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3815 AUTOCAD DETAILING III, 22-3816 AUTOCAD DETAILING IV

22-3818 VIZ/3-D

3-D Studio VIZ is a program used to quickly create professional-quality 3-D models, photo-realistic still images, and film-quality animation on your PC. Program is rooted in 3-D art, not in 2-D drafting. This program was developed for architectural and interior design practice, civil engineering, and industrial design.

3 CREDITS

PREREQUISITES: 22-3816 AUTOCAD DETAILING IV

22-3821 Rendering and Presentation

Course focuses on creation of two- and three-dimensional color renderings of projects in a variety of materials and approaches. Study emphasizes delineation of orthographic, paralines and perspectives, fundamentals of rendering form, defining light and shadow, textures, materials, characteristics, and drawing techniques. Instructor also introduces students to presentation techniques and helps them develop their skills in this area.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3815 AUTOCAD DETAILING III

CONCURRENT: 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3816 AUTOCAD DETAILING IV

22-3822 Fundamentals of Lighting I

Lecture/studio course introduces students to interior and architectural lighting through discussion of the nature of lighting and its use in graphic expression. Students examine levels of lighting, light sources, and luminaries as well as psychology of light, color rendering characteristics of different bulb and lamp types, calculations and the use of drawing conventions, and symbols in the development of a lighting plan.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1819 SOURCES AND MATERIALS, 22-2801 DESIGN STUDIO II, 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION

CONCURRENT: 22-3804 DESIGN STUDIO IV: ADAPTIVE REUSE

22-3823 Business Practice for Designers*

Course explores business procedures currently practiced today. Instruction covers marketing and selling. Request for Proposal (RRP), contracts, compensation, and fees. Assignments and course content utilizes computer technology for the development of the necessary materials. Course illustrates the process of selling yourself, your ideas, and your firm.

3 CREDITS

PREREQUISITES: 22-1131 HISTORY OF ARCHITECTURE I, 22-1132 HISTORY OF ARCHITECTURE II, 22-3804 DESIGN STUDIO IV: ADAPTIVE REUSE, 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING*, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3822 FUNDAMENTALS OF LIGHTING I, 22-3988 INTERNSHIP: ART AND DESIGN*, 23-1110 PHOTOGRAPHY FOR INTERIOR ARCHITECTURE MAJORS
CONCURRENT: 22-3808 SENIOR PROJECT C: DESIGN DEVELOPMENT, 22-3809 SENIOR PROJECT D: WORKING DRAWINGS, 22-3810 SENIOR PROJECT E: PRESENTATION AND CRITIQUE, 22-3824 PORTFOLIO DEVELOPMENT WORKSHOP*

COURSE DESCRIPTIONS

ART AND DESIGN

22-3824 Portfolio Development Workshop*

Two full-day workshops expose students to the mechanics of portfolio presentation and development. Students take this portfolio workshop and the thesis course series concurrently (Thesis C-E).

1 CREDIT

PREREQUISITES: 22-1131 HISTORY OF ARCHITECTURE I, 22-1132 HISTORY OF ARCHITECTURE II, 22-3804 DESIGN STUDIO IV: ADAPTIVE REUSE, 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING*, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3822 FUNDAMENTALS OF LIGHTING I, 22-3988 INTERNSHIP: ART AND DESIGN*, 23-1110 PHOTOGRAPHY FOR INTERIOR ARCHITECTURE MAJORS
CONCURRENT: 22-3808 SENIOR PROJECT C: DESIGN DEVELOPMENT, 22-3809 SENIOR PROJECT D: WORKING DRAWINGS, 22-3810 SENIOR PROJECT E: PRESENTATION AND CRITIQUE, 22-3823 BUSINESS PRACTICE FOR DESIGNERS*

22-3901 Extending/Accessorizing the Body: Interdisciplinary Strategies*

The body as an armature moving through space will be the starting point for an interdisciplinary approach to broaden your ideas of design and art. The body is the inspiration to create prototypes for various products from objects for carrying essentials, to garments or temporary shelters. The student will address conceptual problems from within and outside your major area of study, working in teams that stress creative interdisciplinary solutions to design challenges. This studio course covers concepts, techniques, and history.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3988 Internship: Art and Design*

No description available.

1-6 CREDITS

22-3989 Internship: Interior Architecture*

No description available.

1-6 CREDITS

22-3990 Directed Study: Art and Design

1-6 CREDITS

22-3998 Independent Project: Art and Design*

1-6 CREDITS

22-3998SR Santa Reparata: Independent Project Art & Design

No description available.

1-6 CREDITS

22-3999 Ind Proj: Art and Design*

1-6 CREDITS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

J. DENNIS RICH, CHAIRPERSON

Columbia's Arts, Entertainment, and Media Management Department offers comprehensive preparation for careers in the business of arts, entertainment, media, sports, and fashion/retail management. The program prepares students for staff and managerial positions in arts organizations and in the entertainment, fashion, media, and sports industries. In addition, the department offers courses designed to equip individual visual or performing artists and entrepreneurs wishing to start their own enterprise. Finally, the program prepares students who want to continue their studies in graduate or professional schools.

Over the years, the demand for people who can manage the increasingly complicated career of an artist has grown considerably. A successful arts manager understands the aesthetic impulse and the work of artists, whether they are popular media artists, members of a chamber group, or fashion designers. They also understand that marketing, money management, research, and planning are essential to survival. The Arts, Entertainment, and Media Management Department (AEMM) believes in teaching students to be managers who can provide artists with structures in which they can thrive.

The AEMM Department is one of the largest cultural management training centers in the world, with a full-time faculty of 20 and more than 100 part-time instructors from the field. The faculty includes leading figures from cultural management fields. They know what is expected of arts managers, and they make these expectations clear in course syllabi. Faculty members not only stay current with emerging trends in their fields, but also provide students with opportunities for internships and career placement, and act as student advisors, mentors, leaders, and professional role models. Several instructors hold executive positions with major recording companies, broadcast and motion picture corporations, talent agencies, performing arts companies, fashion retailers, and sports teams. The faculty also includes attorneys and accountants with expertise in the arts, entertainment, and media, as well as working creative artists and designers who combine their creative talents with a firm grasp of business realities.

Internships are an integral part of the AEMM Department, bringing together theoretical concepts and administrative skills in practical on-site situations. By working with leading organizations in the Chicago area, across the country, and internationally, qualified students have the opportunity to gain hands-on experience and make contacts necessary for a successful career in arts, entertainment, and media management. The student, the department, and the sponsor work together to make the internship an exciting component of the student's college career.

Good management skills are vital for anyone. Because we are concerned with the quality of life in every community, we focus on educating those committed to the arts, entertainment, media, fashion, and sports industries.

J. Dennis Rich

Chairperson, Arts, Entertainment, and Media Management

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

BACHELOR OF ARTS IN ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

Founded in 1976, the Arts, Entertainment, and Media Management Department offers a Bachelor of Arts with specialized concentrations to prepare students for management positions in the visual arts, performing arts, media, sports management, music business, small business/entrepreneurship, and fashion/retail management. Students may choose to focus on either non-profit or for-profit management. Each concentration combines conceptual and theoretical learning with practical experience, including a possible internship.

The Arts, Entertainment, and Media Management (AEMM) Department emphasizes the importance of efficiency, sound judgment, and demonstrated social responsibility. In addition to studying comprehensive business foundations, students develop skills in critical thinking, communication, and quantitative and qualitative analysis. The goal is to equip students with skills that will advance the industry and encourage constructive participation in civic, political, and cultural affairs.

The Columbia College Chicago AEMM Department offers:

- education in the classroom and the field for those who want to manage creative enterprise in the arts, entertainment, media, and fashion industries.
- coursework to enhance the knowledge of those already active in the field.
- classes to assist the individual artist or entrepreneur with economic, legal, and business issues.

Students majoring in AEMM select from among seven concentrations, tailoring their education to fit their needs and interests. The AEMM Department provides majors with an intensive education in their field of concentration and prepares its students to enter the professional work force after graduation. At the same time, the AEMM Department stresses the development of knowledge and skills that are widely transferable and that are applicable throughout life.

As a manager of creative enterprise, students can specialize in areas such as marketing, financial management, fundraising, sales, or production. Students might also choose to be an entrepreneur and organize their own company. No matter what option students select, two attributes are necessary to be an effective manager in the arts: a genuine love of the art form and the practical business skills and knowledge that enable organizations to effectively fulfill their missions. As managers, professionals can help provide the realistic framework upon which creative artists can build. Good management increases opportunities for good art to develop and flourish.

Classroom experience includes team learning, group projects, and interactive learning. Case study methods and seminar-style learning are common in many classes. Students are challenged to relate real-life situations to classroom instruction. Many classes base assignments upon actual companies or organizations.

Internships are an integral part of the AEMM major, bringing together theoretical concepts with real-world situations. In cooperation with leading organizations in the Chicago area, qualified students have the opportunity to acquire hands-on field experience, confidence, and contacts to help them gain a leading edge in the competitive job market. The student becomes more aware of what is involved in his or her chosen career by actually working in a professional organization. The student, faculty advisor, and sponsoring organization work together to make the internship one of the most important experiences in the student's college education. Internships are credited by graduating students as instrumental in helping them land their first job in their chosen field.

The Arts, Entertainment, and Media Management Department also offers a post-baccalaureate certificate of major and a minor in Arts, Entertainment, and Media Management.

CONCENTRATIONS

ARTS ENTREPRENEURSHIP AND SMALL BUSINESS MANAGEMENT CONCENTRATION

The Arts Entrepreneurship and Small Business Management concentration is one of the few programs in the world that provides complete and comprehensive education and training in the business of the arts. Students learn how to recognize business opportunities and act on them. Skill sets are taught for starting, growing, and maintaining a business. Students have the unique opportunity to access funding that can enable them to implement the arts business plans they create as part of this program. Students who are artists looking to become self-employed as well as those who wish to engage in the arts and create an artistic enterprise will benefit immensely from this program. This program produces self-employed artists and arts entrepreneurs.

FASHION/RETAIL MANAGEMENT CONCENTRATION

The Fashion/Retail Management concentration offers instruction in fashion management with the related technical and professional areas of fashion merchandising, retailing, and the art of the entrepreneur. The curriculum integrates studies in marketing, fashion merchandising, design, art, theater, and liberal arts tailored to individual career goals.

MEDIA MANAGEMENT CONCENTRATION

Students interested in this concentration will combine the business and aesthetic sides of media. The discipline leads to a profession in the businesses of television, radio, film, journalism, and interactive media, as well as entrepreneurial endeavors.

PROGRAM DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

MUSIC BUSINESS CONCENTRATION

Students interested in the music industry should select the Music Business specialty. This specialization leads to professions in the multifaceted world of music entertainment. This course of study prepares students to take advantage of opportunities in label management, talent management, and live performance production, as well as hands-on application in music production.

PERFORMING ARTS MANAGEMENT CONCENTRATION

Arts, Entertainment, and Media Management students interested in producing and presenting organizations should select the Performing Arts Management concentration. This specialization leads to professions in live performance, dance, and theater productions.

SPORTS MANAGEMENT CONCENTRATION

Sports Management is an area of study that combines the concerns of live entertainment and media management with aspects of talent management leading to careers in professional sports in franchises, federations, venues, or equipment.

VISUAL ARTS MANAGEMENT CONCENTRATION

This area of study combines the aesthetic and business sides of the visual arts for students who wish to work with artists, curators, scholars, artist representatives, and collectors. It prepares students who want to own companies in the visual arts field or who seek management roles in museums, galleries, or exhibitions.

Minor in Arts, Entertainment, and Media Management

A minor in Arts, Entertainment, and Media Management will give students the information and skills necessary to interact effectively with the management of arts, entertainment, fashion, and media organizations.

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-1101 Career Development

Class provides students with individual help in identifying positions in their field that best suit their skills and potentials. Topics include composing letters, resumes, proposals, and as responses; approaching potential employers; follow-up; and networking.

2 CREDITS

28-1110 Introduction to Management

This course provides students with an overview of the various management functions. Students are prepared to engage the entrepreneurial opportunities in the arts as small business owners and managers. Upon completion, students will possess the basic knowledge of managerial functions in the context of small and large corporations. Students must be able to use the basic managerial functions as controls and set goals, provide leadership, and create an environment of clear strategic vision and analysis. Students will be able to recognize their own career paths in the business of the arts.

3 CREDITS

28-1115 Introduction to Marketing the Arts

Students analyze an arts, entertainment, media, or fashion organization within its environmental context to determine how to position it in the marketplace. Students develop an understanding of the consumer and market, choose proper research techniques to solve problems, determine appropriate promotional techniques to develop relationships with customers, and develop a complete and integrated marketing plan for an organization.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-1410 Art & Business of Recording

Course provides an overview of the domestic and worldwide operation of the multibillion-dollar record industry. Topics include responsibilities of producer and label, song writing, copyrights, publishing, royalties and residuals, recording artist contracts and developments, session players, basic music theory, and technology as related to the recording industry. Required course for Music Business majors.

3 CREDITS

28-1710 Business of Professional Sports

Course is an introduction to Sports Management principles, the structure of the sports industry and sports organizations, either franchises (ex: Cubs), leagues (ex: NBA), venues (ex: Wrigley Field), equipment (ex: Nike), or events (ex: the Olympics). Course also examines the types of employment training and skills career seekers require.

Class will focus on the following topics: sports, culture & society, scope of sports industry; sports consumers; governance; leadership; liability & risk management; role of sports agents; careers in sports management.

3 CREDITS

28-1711 Fundamentals of Business

This course is strictly for non-AEMM department students. This course provides non-AEMM students with an overview of the business of arts. Students gain knowledge of how businesses are structured and operated. Students learn the planning process, employee relations and motivation, marketing, and sales. Students also learn how to create and control operational controls and financial controls.

3 CREDITS

28-1910 Introduction to Fashion Business

Course covers workings and interrelationships of various industries and services that compose the fashion business. Instruction offers a comprehensive overview of enterprises involved in design, production, and distribution of men's, women's, and children's apparel and accessories. Students learn about varied career opportunities in the fashion field and how to make business decisions, recognize and solve problems, and maximize opportunities. Skills learned in this course prepare students for advanced courses in the curriculum.

3 CREDITS

28-1915 Fashion Product Evaluation

This course provides the foundation of professional vocabulary used in the fashion industry. Students learn to identify garment components, evaluate construction techniques, estimate production costs, and integrate these fundamentals into fashion management applications. Skills learned in this course prepare students for advanced courses in the curriculum: Fashion Merchandising (28-3910) and Decision Making: Fashion/Retail Management (28-3970).

3 CREDITS

28-1920 Visual Merchandising

Course provides the practical application of concepts taught in the Management Department's marketing and merchandising courses. Students interested in retail management learn how to create visual displays and present merchandise effectively. This knowledge can lead to specific careers in visual merchandising and is beneficial for the retail manager to use in the functions of management.

3 CREDITS

28-1925 Topics: Fashion Show Production

Course introduces fashion show planning and implementation techniques. Students have an opportunity to observe a retail fashion show in its planning stages.

2 CREDITS

28-1930 Clothing and Society

This course focuses on the socio-cultural significance of dress. Course offers a framework for interpreting the meaning and use of dress in their personal lives as well as in the lives of others. Upon completion, students should be able to analyze dress as a communication system.

3 CREDITS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-1935 Ethnic Costumes

Course examines dress and adornment practices of folk societies, ethnic groups, and indigenous populations. Students analyze psychological, social, and symbolic functions of these costumes. Unique, colorful costumes are explored as design inspirations or influences for present day fashions. Course includes in-depth study of costumes representative of the multicultural Chicago community.

3 CREDITS

28-1937 Century of Design

Course examines designers' marketing and merchandising strategies and considers how they have shaped the fashion retail industry. Course provides an in-depth study of fashion designers of the late 19th and 20th centuries and their impact on modern business practices. Instruction covers the evolution of fashion designers from Charles Worth to Alexander McQueen and their influence on the industry.

3 CREDITS

28-2110 Accounting I

Financial Accounting is a thorough coverage of financial accounting topics. Clear principles and procedures are used to demonstrate the coverage of the accounting cycle for the organization. General-purpose financial statements are prepared: Income Statement, Statement of Equity, Balance Sheet, and Statement of Cash Flow. The remainder of the class covers financial topics that will enhance the student's understanding of general-purpose financial statements and the use of financing through ratio analysis.

4 CREDITS

28-2111 Legal Aspects Arts and Entertainment

Course enables students to better understand legal issues in business dealings in the arts and entertainment industries and to recognize where legal problems may arise. Course work includes readings and lectures relating to copyright and other intellectual property rights, contracts, licensing agreements, first amendment issues, agency agreements, and the formation of partnerships and corporations.

3 CREDITS

28-2115 Computer Uses for Managers

Course provides students with a practical framework for applying computer technology to unique information needs of various organizations. Computer technology is an invaluable resource that should be used to support the decision-making process.

3 CREDITS

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT OR FIT, 35-1112 PC FUNDAMENTALS, 35-1113 USING MICROSOFT EXCEL OR FIT, 35-1111 USING MICROSOFT WORD, 35-1113 USING MICROSOFT EXCEL OR FIT, 35-1111 USING MICROSOFT WORD, 35-1112 PC FUNDAMENTALS

28-2120 Writing for Managers*

Course applies management skills, such as communicating, planning, and problem solving, to the writing process. Topics include principles and techniques of business communications, formats for structuring information, and strategies for writing short business reports. May be used to fulfill writing intensive requirement.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

28-2150 Topics:Organizational Behavior: Human Relations Workshop

Effective managers must be technically oriented and human oriented. Course teaches students to manage and lead people effectively. Students learn how individuals function and malfunction in groups, how to resolve conflicts, and how to build productive teams.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-2155 Sales and Management

This course provides the arts entrepreneur with an overview of the various sales management functions and provides exposure to many of the problems faced by the modern day sales manager in an artistic arena. It closely examines the special concerns of artists who manage sales professionals whose responsibility it is to begin to develop a sales staff for his or her special needs. Upon completion, students should have a basic knowledge of the sales managerial process, the goal setting, and planning process required. Students learn fundamental sales controls and motivating artistic sales professionals. This will be a fun and interactive class and each individual's growth in learning the skills to sell and to manage a sales force that promotes an artistic craft or product will determine the final grade.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-2160 Labor Relations for the Arts

Course examines economic, social, political, institutional, and psychological forces affecting development of unions and guilds among artists. Instruction covers employer-union and employer-employee relations, contracts, union mediation and arbitration, and current legal and economic conditions in the labor market.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-2165 Managing Human Resources

Students learn to identify principal human resource management functions within an organization. Course utilizes interpersonal communication, role-playing, and hands-on exercises to

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

teach typical human resource management skills applicable to the arts, entertainment, media, and retail fields. Students practice interviewing techniques; creating compensation packages; developing, training, and disciplining employees; and developing performance appraisals.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-2170 Managerial Economics

This course introduces the fundamental concepts of economic principles behind supply and demand, consumer choice, opportunity costs, market system, money, and banking as it applies to the management of an arts business. This is an integrated macro-micro introduction for the arts business manager and the small business owner. Students will also learn how to use economic information to manage their own finances and investments.

3 CREDITS

28-2195 AEMM Directed Study

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involves close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS

28-2250 Investments

Students learn how to diagnose economic conditions to determine investment strategy, analyze financial situations, and apply solutions based on sound financial planning and investment principles.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I OR 28-1711 FUNDAMENTALS OF BUSINESS

28-2411 Applied Marketing: Recording Industry

Course continues content of 28-1410 The Art and Business of Recording and 28-1115 Introduction to Marketing the Arts. Instruction covers processes following production of the recorded master. Topics include press kit development; manufacturing, packaging, and developing recording products; marketing plans that include merchandising, sales, and distribution; advertising and promotion; and the importance of the charts, airplay, and live concerts.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-1410 ART & BUSINESS OF RECORDING

28-2420 Producing Recorded Music I

Course provides introductory information on the role of the music producer in producing recorded music. Through classroom lectures, hands-on application, and observation in a recording environment, students experience and gain an understanding of the role of a music producer. Concepts include: basic music theory related to the recording process, the union, planning budgets and logistical issues, producing aesthetics, understanding microphones, and the roles of recording personnel in a recording environment.

2 CREDITS

PREREQUISITES: 28-1410 ART & BUSINESS OF RECORDING

28-2422 Introduction to Pro Tools for Producers*

Course provides an introduction to using Digidesign Pro Tools software as it applies to the music producer. Through hands on applications students will be introduced to topics including Digidesign hardware interfaces, Pro Tools software use, integrated digital software application, industry standard plug-in use, and digital recording session organization.

3 CREDITS

PREREQUISITES: 28-1410 ART & BUSINESS OF RECORDING, 28-2420 PRODUCING RECORDED MUSIC I

28-2430 Talent Management

Course examines the crucial role of professional management for all types of artists and entertainers. Instruction focuses on roles of personal manager, booking agent, talent agent, road manager, and company manager. Course explores formation of an agency, development of talent, and special touring considerations.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-2435 Music Publishing

Students learn the principles and procedures involved in music publishing both nationally and internationally.

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS ARTS AND ENTERTAINMENT

28-2440 Applied Retail: Record Stores*

No description available.

3 CREDITS

PREREQUISITES: 28-2411 APPLIED MARKETING: RECORDING INDUSTRY, 28-2940 RETAIL MANAGEMENT

28-2610 E-Business I

Course provides students with a broad overview of the concepts and principles of e-business. This knowledge is increasingly important for all students, regardless of their area of concentration, because traditional businesses and arts organizations are becoming hybrids by adding an online presence to their existing structure. Topics discussed include a definition of e-business, online management strategies, distribution channels, privacy and security issues, and cyberlaw, among others. This course is particularly recommended for Music Business students.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-2710 Oral Communication and Public Speaking for Managers

Course helps develop the students' ability to speak confidently and effectively in a variety of public speaking situations. Students will prepare and present several different types of speeches that arts managers are often required to make. Particular attention is paid to style, persuasion, and credibility in public speaking.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

28-2725 Cultural Tourism*

This course offers insights into arts involvement and cooperative relationships with all aspects of the tourism industry including: hotels, carriers, convention and visitor bureaus, tour operators, travel agents, and government agencies. Students develop an understanding of the many promotional, financial, and programmatic benefits of cultural tourism by discussion with professionals, and with case studies. Instructional discussion enables students to develop practical approaches to specific situations.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-2820 Club Management

Course examines all aspects of club management. Topics include purchasing a club, setting controls, knowing potential customers and competition, and dealing with contracts and riders. Special section features effects of outside influences on a club, including interaction with city inspectors, customers, and the community.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-2850 Special Events: Concert and Festival Sponsorship

Course offers in-depth study of marketing special events, especially outdoor events such as concerts, festivals, fairs, parades, and sports events. Students are introduced to professional possibilities and learn how and why corporate sponsors use special events for cause-related marketing. Students write a sponsorship proposal.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-2855 Events: Concert and Festival Production Management

Experiential course is designed to provide resources, tools, and training necessary for planning and management of live performance events. Students are given hands-on orientation of event management processes and the opportunity to participate in managing actual events. Course features guest speakers.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-2939 Fashion Journalism Workshop

This workshop introduces students to the basics of the sometimes less-than-glamorous world of fashion journalism. Students learn tough interviewing, researching, and analytical skills that enable fashion journalists to sift through the hype and relay the story to readers. The workshop culminates in a final writing project.

2 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

28-2940 Retail Management

Students learn how to recognize the steps needed to develop a retail operation, analyze business situations and apply solutions based on sound management theory, and examine the processes involved in maintaining a successful retail establishment.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-3110 Finance

Finance is the art and science of managing money. This course provides an understanding of the financial system, its functions, and available alternatives for obtaining money. Discussions will focus on financial institutions, instruments, and procedures for supplying funds to markets. The types of financing that apply to the public and private organizations will be discussed. This course will apply the tools of the financial manager as a decision-maker of the organization.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I

28-3120 Accounting II

Utilizing the materials from Accounting I, this course covers the fundamentals of accounting as applied to partnerships, corporations, and non-for-profit organizations. Managerial decision-making from accounting information is the primary course objective. Emphasis is on the organizational structure, net assets, dividends, earnings per share, long-term debt and debt vs. equity financing, cash flows, profitability, and liquidity ratios for evaluating organizations.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I

28-3122 Data, Analysis, and Statistics*

Course provides sound conceptual introduction to the field of statistics and its applications in the arts, especially statistical marketing research. Topics include quantitative methods for interpreting and understanding data, the use of information derived from random sampling, and techniques of summarizing applications.

3 CREDITS

PREREQUISITES: 56-1720 COLLEGE MATHEMATICS OR CMPS*

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-3130 Arts Entrepreneurship I

This course provides students with the knowledge to determine the suitability of starting and running a business of their choice; measure their expectations with practical aspects of running a business; formulate a step-by-step approach for conceiving, executing, and launching a business venture; and develop skills in finance, employee relations, and marketing. This course focuses on the concepts, skills, expertise, information, attitudes, controls, and rewards of entrepreneurship. Students learn to recognize opportunities act on them. Students also learn how to orchestrate, enhance the capacity to envision, and anticipate from the entrepreneurship perspective. Upon completion the student must have awareness of the basic problems of pursuing a business opportunity and be able to demonstrate the planning process of a business start-up. Students must be able to apply logic to entrepreneurial situations, be able to identify, understand, and balance the motivations and goals of the business as well as your own personal motivations and goals; have an understanding of the process of business plan creation; and be able to create a business plan and blend arts and entrepreneurship.

PREREQUISITES: 28-1110 & 28-1115 & 28-2110 OR CONSENT OF THE DEPARTMENT

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2110 ACCOUNTING I, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

28-3135 Strategic Management

Course focuses on role and methods of the chief executive and board in strategic planning. It uses case studies in commercial and not-for-profit sectors with special emphasis on small and large businesses in the arts, entertainment, media, and fashion fields.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS
COREQUISITES: 28-3110 FINANCE

28-3150 Project Management for Arts Managers*

Project Management for Arts Managers is a course intended to familiarize students with fundamentals of project management and their application in the arts. The course will cover a variety of techniques used to manage any type of arts project regardless of scope and industry. An emphasis will be placed on understanding the importance of matching project goals and objectives with the mission of an arts organization or potential funders' interests.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-3160 Personal Effectiveness for Managers*

No description available.

3 CREDITS

28-3187 Internship Seminar

Course is taken during the semester of a student's first internship. Course helps students make a positive experience of on-the-job activities and problem solving in preparation for the transition from internship to career.

1 CREDIT

28-3188 Internship: Management

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

1-6 CREDITS

28-3198 Independent Project: Management

An independent project is designed by the student with the approval of a supervising faculty member to study an area that is not currently available in the curriculum. Prior to registration, the student must submit a written proposal outlining the project.

1-6 CREDITS

28-3199 Independent Project: Management

The student with the approval of a supervising faculty may design a project to study independently an area that is not at present available in the curriculum. Prior to registration the student must submit a written proposal to the chair of the department that outlines the project and its anticipated outcomes for approval.

1-6 CREDITS

28-3415 Record Promotion

Course offers insight into process by which music is promoted to radio stations for airplay. Goals and strategies of record company promotional people and radio station programmers are compared and contrasted using local and national examples. Special guests include prominent local promotional people and programmers.

3 CREDITS

PREREQUISITES: 28-2411 APPLIED MARKETING: RECORDING INDUSTRY

28-3424 Producing Popular Recorded Music

This is an on-site music production/management course. Students will be exposed to the basic concepts of managing the application of recorded music in the entertainment industry. To facilitate the understanding of these concepts, students will be provided information through instructors who are current industry professional working on commercial productions in the entertainment industry. Class will include music production instructors working in the field of music supervision production in film and TV and music production for commercial CD releases. Additionally, students will apprentice with recognized industry professionals while they are working on industry projects.

3 CREDITS

PREREQUISITES: 28-2411 APPLIED MARKETING: RECORDING INDUSTRY, 28-4424 PRODUCING RECORDED MUSIC III: ADVANCED CONCEPTS, 28-4426 MUSIC SUPERVISOR: ENTERTAINMENT INDUSTRY

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28-3430 Developing Record Deal Strategies*

Students learn strategies involved in the artist and repertoire functions in the music industry. Specific topics include: negotiating various record company contracts from the viewpoint of the lawyer, record company, and artist and manager; strategic budgeting and negotiation of a professional demo to a record deal; artist's development versus product development; song-casting production, test marketing, focus groups, internet as a tool for repertoire; and utilizing technology for artist development.

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS ARTS AND ENTERTAINMENT, 28-2411 APPLIED MARKETING: RECORDING INDUSTRY, 28-2430 TALENT MANAGEMENT

28-3470 AEMMP Record Company: Production*

This course examines the operation of a recording organization (label) by soliciting and selecting an artist to be signed to the AEMMP student-run record label. Students will be responsible for artist and repertoire (A&R) function (finding potential artists and repertoire), contract negotiation, pre-production (selecting songs, creating demos), production (recording), post-production (mixing and mastering), and manufacturing (graphic design and duplication).

3 CREDITS

PREREQUISITES: PERMISSION OF MUSIC BUSINESS COORDINATOR

28-3471 AEMM Record Company: Marketing*

This course follows 28-3470 AEMMP Record Company: Production. AEMMP Record Company provides students with experience in the operation of an actual record company. This student-run label provides students with experience in the development of marketing, promotion, and merchandising plans. The main goal of the class is to introduce AEMMP recording artists (selected in AEMMP Record Company: Production) to the music industry and to retail sale. By assuming management roles students also develop and monitor budgets. Additionally, utilizing radio, print media, the internet, and other current trends in marketing commercial releases, students create a publicity campaign for AEMMP artists.

3 CREDITS

PREREQUISITES: 28-3470 AEMMP RECORD COMPANY: PRODUCTION

28-3472 Decision Making in the Music Business*

This course is a capstone course in Music Business for seniors and selected juniors that examines the organization and operation of principle sectors of the music business: the recording industry, sound equipment industry, performer services (related to personal management), and music education entrepreneurship. This course encapsulates the student's academic experience in the Music Business concentrations. Students will understand the decision making process as it relates to the size and scope of the music business and its table of organization in large and small companies (commercial and non-profit), markets served, marketing strategies, artist/performer relationships, contracts, protection, and entrepreneurial opportunities.

PREREQUISITES: PERMISSION OF MUSIC BUSINESS COORDINATOR

3 CREDITS**28-3615 E-Business Practicum**

This advanced course is intended to provide students with the opportunity to apply skills learned in other courses to create an online presence for a traditional "brick and mortar" retail business. Working with an instructor/adviser, individual students or groups of students work in partnership with a selected retail business to develop an e-commerce strategy and create a virtual store.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-1610, 28-2610 E-BUSINESS I, 28-2940 RETAIL MANAGEMENT

28-3712 Self-Management for Artists

Course offers students an opportunity to evaluate their own needs as individual artists and begin study to meet those needs. Instruction includes presentations by guest artists, accountants, and attorneys. Course provides introductory information about Management courses recommended. As a college-wide elective, this course may not be applied to a Management major.

3 CREDITS**28-3718 Management Techniques for Theater***

This class aims at introducing future artistic directors, producing directors, stage managers, and actors to the fundamentals of theater management and giving them an overview of the skills needed in order to successfully run a theater. Many young theater artists first get their work seen by the public by producing their own shows, which often grows into starting their own theaters.

3 CREDITS

PREREQUISITES: 31-2700 DIRECTING I

28-3750 Fashion in Sports: Applying Sports at Retail*

The worlds of sports and fashion are strongly connected and continuously influence each other. This class will explore the relationship between sports and fashion by showcasing how each of their unique roles shape the retail environment, including how they interact through special events, visual merchandizing, celebrity endorsements, professional careers, and more. By understanding the powerful dynamics in which sports and fashion combine, students will be able to gain a broader knowledge of the sporting goods and apparel industry as well as the fashion retail industry at large.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-3755 Sports Law

This course is an in-depth presentation of the legal aspects of professional sports for franchises, agents, and media contracts. It analyzes a number of legal issues connected to the organization of sporting events, the participation in sporting events, and the communication of such events to the public. Topics include torts and criminal law in sports, Title IX,

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antitrust (collusion, single entity, franchise relocation), player contracts, collective bargaining agreements, drug testing, dispute resolution, athlete representation, licensing and sponsorships, broadcast rights, and facilities contracts.

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS ARTS AND ENTERTAINMENT

28-3910 Merchandise Management

Students explore product development practices; study roles of manufacturing, wholesaling, and retailing and their relationship to merchandising; learn the steps involved in merchandising products to consumers; and develop a merchandise plan for a product line.

3 CREDITS

PREREQUISITES: 22-1610 FUNDAMENTALS FASHION DESIGN, 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-1910 INTRODUCTION TO FASHION BUSINESS, 28-1915 FASHION PRODUCT EVALUATION

28-3920 Visual Merchandising Practicum

Course places students in the role of the visual merchandiser with a real business or not-for-profit client. Students will learn the steps involved in managing and executing a window display. Students will complete two window installations/deinstallations within the semester.

3 CREDITS

PREREQUISITES: 28-1920 VISUAL MERCHANDISING

28-3925 Fashion Show Practicum

Course places student in the role of fashion show producer for a major retailer. Students will learn the steps involved in managing and producing fashion presentations featuring designer collections and seasonal trends. Students will complete a monthly presentation within the semester.

3 CREDITS

PREREQUISITES: 28-1925 TOPICS: FASHION SHOW PRODUCTION

28-3939 Fashion Journalism*

This intermediate course introduces students to the world of fashion journalism. Students learn how to apply their interview and research skills to develop a critical eye for this subject. They are required to sift through the hype and replay the fashion story to readers. This is achieved by developing a strong fashion vocabulary and heightening the level of area expertise.

3 CREDITS

28-3940 Retail Buying

Course teaches buying activities to students interested in retailing a product in either corporate or small business environment. Roles of merchandise buyers in various retail organizations are examined. Emphasis is placed on planning, developing, and computing of merchandise buying plan. Domestic and foreign merchandise resources and vendor negotiating are also covered.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I, 28-3910 MERCHANDISE MANAGEMENT

28-3949 Retail Store Practicum

This course is intended for advanced retail management students. Students get hands-on experience in professional management and operation of a retail store. Students buy merchandise, manage product assortment and inventory, market product and inventory, market through visual merchandising and outside promotional activities, and manage day-to-day operations of a retail store.

3 CREDITS

PREREQUISITES: 28-2940 RETAIL MANAGEMENT, 28-3910 MERCHANDISE MANAGEMENT, 28-3940 RETAIL BUYING

28-3960 Fashion Styling

Course brings together Fashion Design, Fashion Management, and Photography students to work on real world problems of bringing fashion designs to the market place. Instruction emphasizes promotion and media strategies in a variety of business environments. Cross-listed with Photography 23-3410 Fashion Photography II and Art and Design 22-3605 Fashion Styling.

4 CREDITS

PREREQUISITES: 28-3910 MERCHANDISE MANAGEMENT

28-3961 Research, Networking and Portfolio Development*

This course is integrated with courses 28-3963 and 28-3962 and is taught at the CBS Studio in Studio City, California, for an intensive five weeks. Students will implement industry research techniques that will serve as the foundation of a presentation to industry professionals. This study will also include exploration of costuming employment opportunities in the various media and entertainment industries. Students are expected to complete a professional portfolio for costume design and/or costume supervision.

4 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN OR 22-1610 FUNDAMENTALS FASHION DESIGN, 28-1915 FASHION PRODUCT EVALUATION OR 22-1600 GARMENT CONSTRUCTION I, 31-2615 COSTUME DESIGN OR 28-1915 FASHION PRODUCT EVALUATION, 31-2615 COSTUME DESIGN CONCURRENT: 28-3962 COSTUME SUPERVISION FOR TV, FILM AND ENTERTAINMENT, 28-3963 COSTUME DESIGN FOR TV, FILM, AND ENTERTAINMENT**

28-3962 Costume Supervision for TV, Film and Entertainment*

This course is integrated with courses 28-3963 and 28-3961 and is taught at the CBS Studio in Studio City, California, for an intensive five weeks. Students will learn how to develop a budget for costume production and/or acquisition manually and electronically and present the plan at a production meeting. Students will also learn the logistics of costume supervision such as calling actors, getting sizes, performing fittings.

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coordinating shooting schedules and costume needs, and organizing wardrobe trailers. Permission of program coordinator is required to enroll.

4 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN OR 22-1610 FUNDAMENTALS FASHION DESIGN, 28-1915 FASHION PRODUCT EVALUATION OR 22-1600 GARMENT CONSTRUCTION I, 31-2615 COSTUME DESIGN OR 28-1915 FASHION PRODUCT EVALUATION, 31-2615 COSTUME DESIGN
CONCURRENT: 28-3961 RESEARCH, NETWORKING AND PORTFOLIO DEVELOPMENT*, 28-3963 COSTUME DESIGN FOR TV, FILM, AND ENTERTAINMENT*

28-3963 Costume Design for TV, Film, and Entertainment*

4 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN OR 22-1610 FUNDAMENTALS FASHION DESIGN, 28-1915 FASHION PRODUCT EVALUATION OR 22-1600 GARMENT CONSTRUCTION I, 31-2615 COSTUME DESIGN OR 28-1915 FASHION PRODUCT EVALUATION, 31-2615 COSTUME DESIGN
CONCURRENT: 28-3961 RESEARCH, NETWORKING AND PORTFOLIO DEVELOPMENT*, 28-3962 COSTUME SUPERVISION FOR TV, FILM AND ENTERTAINMENT*

28-3964 Costume for TV/Film/Entertainment

This course provides a comprehensive study of the components of costume design and costume supervision for TV, film, and entertainment. This course involves learning how to manage a project for designing and supervising costume needs for TV, film, video, commercials, and live entertainment.

12 CREDITS

PREREQUISITES: 28-2915 OR 22-1610 FUNDAMENTALS FASHION DESIGN OR 22-1600 GARMENT CONSTRUCTION I OR 31-2615 COSTUME DESIGN

28-3970 Decision Making: Fashion Management

Graduating students must take this required course during their final semester. This class applies previously learned fundamentals of critical business decision making that are necessary in developing a competitive edge in today's fashion/retail business market. Students work with a mentor in the professional field and develop a merchandising package or business strategy that will be presented to industry professionals.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-2110 ACCOUNTING I, 28-3910 MERCHANDISE MANAGEMENT

28-4123 Arts Management Experiential Research

In this course, students will apply skills learned in Introduction to Marketing the Arts and Introduction to Management to conduct and analyze research in various areas of arts management.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4125 Ethics & Business of Arts

Course examines fundamental ethical consequences of business decisions made in today's thriving arts organizations. Students study ethical theories debated among the world's most respected ancient and modern thinkers and apply these theories to problems in business.

3 CREDITS

28-4130 Management Science

Students begin with a brief review of spreadsheet and database software, then develop advanced decision-making models using techniques such as decision trees, multi-variate analysis, forecasting, and simulation. Course enables students to improve managerial-level decision making in arts organizations.

4 CREDITS

PREREQUISITES: 28-2115 COMPUTER USES FOR MANAGERS, 28-4120

28-4137 Managers Software Seminar

Course introduces inner workings of Microsoft Office. Coursework emphasizes the use of software for presentation purposes.

1 CREDIT

PREREQUISITES: 28-2115 COMPUTER USES FOR MANAGERS

28-4145 Topics: Crisis Management

Course details the thinking and planning that is essential to managing and communicating during an organizational crisis. Students develop and implement a crisis management plan and role-play crisis scenarios. Case study and analysis of small and large organizations in a variety of crisis situations, including financial, personal, ethical, public relations, natural disaster, and other conflicts.

4 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-2110 ACCOUNTING I

28-4150 Workshop Negotiation Techniques

Course offers the opportunity to learn negotiation techniques, recognize unfair tactics, and bring about mutually beneficial situations. Instruction also touches on body language, personality types, regional and international ethnic differences, and hidden meanings of words.

1 CREDIT

28-4151J Taxation I: Personal Taxes*

This basic course does not attempt to present all the tax codes and regulations. Certain complex subjects are introduced only for students to be aware of them and to seek help or to do additional research. The topics presented in this course should allow students to have enough experience to handle routine tax returns. They should also gain valuable insights into long-term financial planning and realistic income spending plans.

1 CREDIT

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28-4153 Taxes*

Course examines impact and implications of current tax laws. Students examine effects of federal income tax on individuals, partnerships, corporations, and not-for-profit agencies.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I

28-4155 Investment Portfolio Management

This course is an introduction to sound management theory. Computer enhanced models used to provide instruction in capital asset portfolio management and technique. Diversification theories, concepts, and applications in asset selection, analysis, and management are covered. Point and figure and other charting techniques are maintained and analyzed. Risk management concepts are introduced and extensively employed.

3 CREDITS

PREREQUISITES: 28-2250 INVESTMENTS OR 28-3110 FINANCE

28-4160 International Arts Management

Course provides arts management students with an understanding of the increasingly global nature of the workplace by touching on many aspects of international producing, presenting, exhibiting, and touring.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4178 Special Topics: *

Course provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students learn how the arts contribute to human and community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 CREDITS

28-4179 Special Topics: Hip Hop Beat Making

3 CREDITS

PREREQUISITES: 28-4422 PRODUCING RECORDED MUSIC II: APPLIED TECHNIQUES

28-4210 Exhibition Management*

This course provides students with an overview of management issues in visual arts museums and galleries, including exhibition planning, development and interpretation, environmental and technical concerns in exhibition and collections management, artist relations, and public and educational outreach. The course will include hands-on experience, field trips, lecture and research activities, guest speakers, and discussion of current issues in cultural production and presentation. The course will culminate in a class-designed exhibition.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II**

28-4270 Decision Making: Visual Arts Management*

Course explores the roles of chief executive officers of museums and managers of fine arts galleries. Topics include the institutional and artistic mission; board and community liaison; museum, corporate, and private art collections; and acquisitions and facilities management.

3 CREDITS

PREREQUISITES: 28-3110 FINANCE, 28-4210 EXHIBITION MANAGEMENT OR 22-3120 THEORY/PRACTICE ART EXHIBITIONS, 28-3110 FINANCE*

28-4310 Grant Proposal Planning and Writing

Course focuses on developing the skills necessary for successful grant applications for not-for-profit organizations. Study of relevant funding sources, awareness of available research materials, ability to construct coherent proposals, and defining fund-raising strategy for an arts organization. Recommended for not-for-profit sector.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

28-4315 Fund Raising

Course provides an overview of basic fund-raising techniques for non-profit arts organizations. Strategies for raising funds from individuals, corporations, foundations, and government funding sources are reviewed and analyzed. Methodologies for developing a complete fund-raising plan are studied.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

28-4316 Major Gifts - Online*

This course emphasizes the importance of major gifts and major gift vehicles in the fundraising process. It teaches students how to identify the characteristics of prospects, conduct successful prospect research, plan for personal solicitation, and cultivate and retain major donors. The course activity focuses on the preparation of a major gift campaign plan.

3 CREDITS

PREREQUISITES: 28-4315 FUND RAISING

28-4330 Comparative Cultural Policy

Provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students will learn how the arts contribute to human and community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS ARTS AND ENTERTAINMENT

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28-4340 Advocacy for Arts majors: Building Relationships with Elected Officials

Students are introduced to the purpose, principles, and practices of advocacy as part of the democratic process, particularly as it applies to non-profit arts organizations. Instruction reviews the political structures within arts advocates' work, with an emphasis on Illinois state government. Students are armed with the tools to participate effectively in making the arts a public policy priority and to learn how to use lobbying to defend the interests of non-profit and commercial arts organizations. Students are linked with organizations and individuals engaged in arts advocacy and are provided with an opportunity to lobby at the state government level.

1 CREDIT

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

28-4340J Advocacy for Arts majors: Building Relationships with Elected Officials*

Students are introduced to the purpose, principles, and practices of advocacy as part of the democratic process, particularly as it applies to non-profit arts organizations. Instruction reviews the political structures within arts advocates' work, with an emphasis on Illinois state government. Students are armed with the tools to participate effectively in making the arts a public policy priority and to learn how to use lobbying to defend the interests of non-profit and commercial arts organizations. Students are linked with organizations and individuals engaged in arts advocacy and are provided with an opportunity to lobby at the state government level.

1 CREDIT

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

28-4345 Working with Non-Profit Boards**1 CREDIT**

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4350J European Experiments in Arts Policy and Management

This course combines an intense arts management and cultural policy seminar with a complete cultural immersion. It will provide a unique overview of the history, evolution, and challenges of cultural policy and arts management in the European Union. This course will be held at the International Centre for Culture and Management in Salzburg, Austria.

3 CREDITS**28-4354 Working with Non-Profit Boards****1 CREDIT****28-4410 The Press, Consumers, and the Music Business: Music as Cultural Practice***

Students explore popular music and rock criticism through reading, writing, and discussion. Course focuses on the historical aspects of rock and its criticism. Course explores the relationship between the press and the musical work's production, marketing, and promotion. Instruction focuses on expression of critical commentary in a succinct style that is accessible to consumers.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

28-4415 New Anatomy of Record Industry

This course will give students a comprehensive array of techniques, tools, and strategies, for both the standard and alternative music industries. The course will guide students in planning and executing a career in the new entertainment industry.

3 CREDITS**28-4422 Producing Recorded Music II: Applied Techniques**

This course is intended to complement the Producing Recorded Music I class by continuing to explore many of the recording and production concepts previously covered. This class concentrates on providing students with an opportunity to utilize the tools of the recording environment through hands-on applications. Additionally, students are exposed to pre-recorded recordings and through analysis develop critical listening skills necessary for success in this field. Further applications of basic music theory are also emphasized.

3 CREDITS

PREREQUISITES: 28-2420 PRODUCING RECORDED MUSIC I AND PERMISSION OF MUSIC BUSINESS COORDINATOR.

28-4424 Producing Recorded Music III: Advanced Concepts

Utilizing information gained in Producing Recorded Music II and through interactive application, students will gain knowledge relating to the aspects of pre-production, pre-editing, tracking, mixing, and post-editing music for commercial recordings. Emphasis is placed on: planning procedures, applications of music theory, exploring producer attributes, and utilizing recording terminology, and the execution of these concepts. Students will produce tracking, mixing, and editing sessions with an actual artist.

2 CREDITS

PREREQUISITES: 28-4422 PROD REC MUSIC II: APP TECH AND PERMISSION OF MUSIC BUSINESS COORDINATOR

28-4426 Music Supervisor: Entertainment Industry

Course examines the responsibilities of a music supervisor/manager as they relate to motion pictures. Specific emphasis is placed on understanding the decisions necessary to select appropriate music for film, supervise recording sessions,

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obtain proper licenses, negotiate usage fees, hire and work with the film music composer, and oversee all music-related budgets.

Graduate Student: PRM II, Arts Media and the Law, Financial Management, knowledge of basic Music Theory

Qualified Undergraduate: PRM II, Legal Aspects, Finance, knowledge of basic Music Theory.

3 CREDITS

PREREQUISITES: 28-2422 INTRODUCTION TO PRO TOOLS FOR PRODUCERS*, 28-2435 MUSIC PUBLISHING, 28-4422 PRODUCING RECORDED MUSIC II: APPLIED TECHNIQUES

28-4428 Manage Your Own Mobile Digital Recording Studio*

Course examines the process for the successful execution of a live music concert recording. Topics include: production/planning; budget development (live vs. in-studio); venue evaluation; concert space acoustics; recording equipment selection; production project planning; record keeping; marketing strategies; advertising, sales, and pricing; managerial controls; and human relations as it relates to clients, employees, and creditors. Additionally, students will understand how computer technology is used to manage your company, what the internet possibilities are, why insurance is important, and what legal issues to consider.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-2420 PRODUCING RECORDED MUSIC I, 28-3130 ARTS ENTREPRENEURSHIP I, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*
PREREQUISITES: PRM 3 AND ENTREPRENEURSHIP; GRADUATE STUDENTS: PRM 2

28-4429 Urban Inspirational Music Production*

This course examines the successful management and production of music within the Urban Inspirational (Gospel) industry. Students will gain knowledge related to: managing a live performance recording within a church music ministry or other; connecting the "arts dynamic" to gospel music; preparing church groups for performances and recordings; and establishing music publishing and contract relations. In the second half students coordinate and present a Urban Inspirational Music concert/recording.

PREREQUISITE: INTRO TO MARKETING THE ARTS, PRODUCING RECORDED MUSIC I

3 CREDITS

28-4436 MIDEM: Foreign Distribution of Music*

This course is designed to explore the international music business through attendance at MIDEM, the world's largest international music market. Students will research international music markets, publications, Web sites, etc., and identify companies that will attend the MIDEM conference held every January in Cannes, France. The identified compa-

nies will be contacted to introduce selected music projects when the students attend MIDEM. Coursework during the fall semester prepares students to design and practice effective techniques for "pitching" the selected music project.

2 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-2411 APPLIED MARKETING: RECORDING INDUSTRY

28-4472 Special Topics: AEMMP Record Company Promotion

Students follow a marketing plan developed by 28-4471 AEMMP Records Company Marketing and learn day-to-day aspects of promoting a local independent release. Students promote directly to local record stores, radio stations, club owners, and the media.

1-6 CREDITS

PREREQUISITES: 28-4471 AND PERMISSION OF MUSIC BUSINESS COORDINATOR

28-4475 Producing Recorded Music - Skill Development

This course is project-based for music business students who are interested in the music production process for the recording industry. Each student will independently engage in a complete process of creating a final mix master for a commercial artist. Students will control all the production aspects, including pre-production, production, and post-production. Students are required to create a production plan, develop a production budget, and meet client's production requirements for the final master. The final product will be evaluated by an industry-recognized professional music producer, and the student's grade will be based on the evaluation of the final master. All recording sessions will be held on Sunday in the AEMM production lab in room 703 and 704. Students may utilize outside facilities or equipment upon the approval of the production coordinator.

3 CREDITS

PREREQUISITES: 28-4424 PRODUCING RECORDED MUSIC III: ADVANCED CONCEPTS AND PERMISSION OF MUSIC BUSINESS COORDINATOR

28-4511 Building Leadership Skills

Course provides in-depth demonstration of the skills and techniques essential to effective business leadership. Concepts and applications of goal setting, team building, negotiations, and communications are analyzed, discussed, and practiced. Students discover their basic leadership style within situational leadership theory and learn to use this knowledge efficiently.

3 CREDITS

28-4514 Critical Analysis of Small Business

The course is limited to junior and senior undergraduates and acts as a companion course to Arts Entrepreneurship I. This course allows students to use various management techniques, skills, and functions. The course provides insight into the inter-relation of those factors and their possible effects of the business by covering many of the problems, situations,

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and opportunities that face all small business managers and entrepreneurs. The course materials are equally applicable to the arts, retailing, general business, and non-profit organizations. The course uses the case history methodology. All of the cases involve real-life situations in small business management. Each session deals with two case histories and their application to business principles. The class structure includes oral presentations, written assignments, class discussions, team projects, and informal lectures. Graduate students enrolled in this course will be required to engage this course with more rigor and clarity and will perform at the graduate level.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I, 28-3110 FINANCE AND JUNIOR STATUS OR ABOVE OR DEPARTMENT CONSENT

28-4516 Arts Entrepreneurship II

This course is the capstone of the arts entrepreneurship sequence. The other two companion courses are Arts Entrepreneurship I and Critical Analysis of Small Business. This course covers in depth the mental organization, research, and planning necessary to be a successful entrepreneur. The course centers on the development of business plans including research, organization, location, competition, production of the product or service, marketing, finance, and staffing. Emphasis on financial needs and projections is a key component of this course. Throughout the semester, the students must be prepared to present and defend the elements of their plans to the instructors and classmates.

3 CREDITS

PREREQUISITES: 28-3110 FINANCE, 28-3130 ARTS ENTREPRENEURSHIP I AND JUNIOR STATUS OR ABOVE OR DEPARTMENT CONSENT

28-4610 The Business of Broadcasting

Course provides historical background of the television business, beginning with the initial launch of the industry in the 1940s. Students examine the establishment of the regulatory system, including the Federal Communications Commission (FCC), the operational structure of stations and networks, the development of cable and satellite broadcasting, and the programming policies and strategies of the present broadcasting industry. Class provides a road map to business practices and methods of operation of broadcasting up to the end of the 20th century.

3 CREDITS**28-4615 Media Management**

Students learn to apply functions of management to print media and commercial and public broadcasting; identify specific tasks related to media management, for example, regulation, production, marketing, programming, and engineering; and evaluate strategies for media management in the context of new communications technologies in the marketplace.

3 CREDITS

*PREREQUISITES: 40-2201 THE TELEVISION PRODUCER**

28-4630 Motion Picture Marketing*

Course covers commercial aspects of film distribution and exhibition. Topics include operation of both independent and chain cinema houses, including distribution, film revenues, sales, contracts, advertising, promotion, and the potential effects of cable and pay television on future cinema.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4635 Business of the Film Industry*

This course will study in an informative and entertaining way how the movie business works in today's ever-changing marketplace, concentrating equally on mainstream Hollywood films as well as smaller independent films made outside the studio system. The two businesses co-exist, compete, and sometimes cross over in their attempts for money, starts, distribution deals, movie screens, and audience approval. The course will examine recent mega-mergers in the media world, the type of movies being released, the factors that constitute whether a film is considered a success or failure, and what it takes to compete as a professional working in the very competitive movie industry. Topics will include past events that have shaped today's film business climate, the various methods of film financing, the cost of film distribution, the state of independent film, the operation of movie theaters, and the mysteries of Hollywood accounting. Throughout the course, students will get an inside glimpse into the economic, political, and power structures behind the scenes that help determine which movies get made, distributed, and seen by the public.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4657 Publications Management*+

No description available.

3 CREDITS**28-4660 Management Applications of the Web**

Course introduces students to the World Wide Web and its uses for managers. Students learn to conduct research on the Web and examine ways in which the Web is currently used by arts, entertainment, and media organizations in fund raising, public relations, promotions, and advocacy efforts. Students will develop a Web site for an arts, entertainment, or media organization in Chicago.

3 CREDITS

PREREQUISITES: 28-2115 COMPUTER USES FOR MANAGERS

28-4665 E-Business II: Strategies

Course is designed to provide students who want to start their own business with the knowledge and skills to create an online business from inception to operation. Topics include developing an online business plan, Web site design and development, Web marketing, brand management, production, distribution, and fulfillment issues, customer and employee

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

relations, privacy and security issues, and financing options, among others. Case studies of successful and unsuccessful online businesses will be used.

3 CREDITS

PREREQUISITES: 28-2610 E-BUSINESS I, 28-3130 ARTS

ENTREPRENEURSHIP I OR 28-4660 MANAGEMENT APPLICATIONS OF THE WEB

28-4667 Topics in New Media Management

This course provides students with an introduction to issues of concern to managers in the information age. Topics include understanding new media and its implications for the future of the arts and entertainment. The music business has changed to accommodate the internet and MP3, many publications have developed online interactive editions, and the Web sites of some fashion retailers let you "see" how their clothes look on you. Class examines these developments and their implications for managers.

1-6 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2610 E-BUSINESS I

28-4670 Decision Makers in Media

Graduate and upper-level undergraduate students examine media management, focusing on operational and strategic decision making processes. The course includes discussions of current issues and practices influencing media management decisions such as advertising and rating systems, original and syndicated programming, and industry consolidation and convergence.

3 CREDITS

PREREQUISITES: 28-4610 THE BUSINESS OF BROADCASTING

28-4675 E-Business III: Decision Making

This course will help students develop decision making skills that can be applied in a variety of e-business settings. Lectures will be supplemented with readings about the legal, technical, and economic issues involved in successfully integrating e-commerce into a business or arts organization. Guest lecturers will join the class to share their experiences in managing the e-business aspects of their organizations. Through lectures, readings, and case studies, students will gain insight into the process of deciding how, when, and whether to add an online element to an organization and the challenges and opportunities having a Web presence creates for arts, entertainment, and media managers.

3 CREDITS

PREREQUISITES: 28-4665 E-BUSINESS II: STRATEGIES

28-4687 Projects for Print Media Management

The media management student, with the approval of a supervising faculty member, designs a tutorial/independent project to study an area of media management that is not, at present, available in the curriculum. Prior to registration, the student must submit to the chair of the Arts, Entertainment, and Media Management Department, or to a faculty supervisor, a written proposal that outlines the project.

1-6 CREDITS

28-4710 Survival as an Individual Artist and Entrepreneur

This course teaches students to design, perpetuate, and manage their own careers by creating a product or service that will sell. The necessity for this is examined in light of today's artistic environment that often dictates that a successful career in the arts is not solely based on training and education, cannot be quantifiably measured, and is often self-determined.

1 CREDIT

28-4711 Making a Living in the Arts

This three-part workshop is designed for graduating students who want to work and make a living in the arts arena. Instruction emphasizes special needs of the independent artist, using Chicago's rich cultural community as a model.

1 CREDIT

28-4760 Sponsorship for Sports and Live Entertainment*

This class intends to provide students with an understanding of the fundamental sponsorship principles and other advanced marketing techniques applied to sports and live events and present career opportunities therein. Sponsorship is the fastest growing form of marketing promotion in the USA. Sports account for 2/3 of the sponsorship market, but the greatest growth is found in philanthropy and the arts. Far from being a compromising grant, sponsorship offers a unique opportunity, leveraging the sponsor's marketing might to spread their name beyond their doors and reach new audiences. In return, a sponsor will rightfully expect more than his logo in your program. But, as in any marriage, it can only work if the partners are well matched and if they both commit to the relationship.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4810 Facility Management

Students learn operation of venues; survey a variety of single and multipurpose facilities; and examine managing, financing, and booking policies. Course examines leases and contracts, concerts, family shows, sports franchises, trade shows, conventions and meetings, corporations, and concessions.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT OR 28-1711 FUNDAMENTALS OF BUSINESS

28-4815 Box Office and Beyond: Revenue Generation Strategies for Live Entertainment

The difficulty to improve productivity for live events (Baumol Law) will force future managers to investigate new and creative ways to maximize box office revenues and to look beyond for new sources of profit. This course presents all revenue maximization techniques, including box office

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

management/ticketing, yield management, bartering, licensing, concessions, sponsorship, and media contracts, as well as their applications and their functions in the not-for-profit and profit sectors of the live entertainment industry, including theater, concerts, and sport events.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS OR 54-1800 INTRODUCTION TO SPORTS MARKETING OR 28-6100*

28-4830 Presenting Live Performances

Advanced-level students learn process of program planning, including theater, concert, and dance programming, distinguishing between producing and presenting elements. Course focuses on facilities selection, schedules and budget, booking, marketing, technical aspects of programming presentations, and evaluation techniques.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2110 ACCOUNTING I

28-4831 Touring Live Entertainment*

Course gives an overview of the structure, professional ethics, artistic integrity, development, financing, and inner workings of touring properties. Emphasis is on profit-making theatrical touring sectors, although not-for-profit touring is discussed. Topics include touring Broadway theatrical productions, concert attractions, and other theatrical ensembles. Students learn administrative and management responsibilities touring demands: booking, logistics, staffing, and decision making.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4832 Producing Live Entertainment

Course gives an overview of structure, professional ethics, artistic integrity, development, financing, and inner workings of producing theatrical properties. Although course focuses on profit-making theatrical sectors, instruction also addresses production of nontheatrical event. Students increase awareness of administrative, legal, and management responsibilities that producing demands.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4870 Decision Making: Performing Arts Management

Students study managing commercial and not-for-profit performing arts organizations in the current environment. Course covers how management decisions are made based on best available information and how information is gathered and evaluated. Students establish mentor relationship with a Chicago area performing arts manager and gain practical negotiating experience.

3 CREDITS

*PREREQUISITES: 28-4830 PRESENTING LIVE PERFORMANCES, 28-4831 TOURING LIVE ENTERTAINMENT**

28-6112 Audience Participation Survey for the 4-ISH Performance*

Students will tabulate surveys and generate a final research report and client presentation.

2 CREDITS

PREREQUISITES: 28-6118, 28-6122

DANCE

BONNIE BROOKS, CHAIRPERSON

Pursuing a degree in dance offers College students the opportunity to fully commit their bodies, minds, and imaginations to learning and accomplishment in one of the world's oldest forms of physical, spiritual, social, and artistic expression. The mission of the Dance Center of Columbia College Chicago is to provide our students with a superior contemporary dance education in the context of higher learning. We fulfill this mission through the work of a qualified, professional faculty, a comprehensive curriculum that offers both Bachelor of Arts and Bachelor of Fine Arts degrees, world-class guest artists, and a nationally recognized dance-presenting season.

The Dance Center's curriculum demands active engagement from our students – from the moment they begin their first class through to their graduation day. Dancing is a daily practice. Our students advance through multiple skill levels of dance technique via a rigorous training process that includes classes in both contemporary (modern) dance and ballet. Additional courses in contact improvisation, jazz, hip hop, and world dance forms are offered to round out students' exposure to all forms of dance. As they progress through our technique requirements, students are also learning about and practicing dance improvisation and composition, music and rhythmic analysis, dance history and theory, body sciences, cultural studies, and concert dance production. In the B.A., four tracks of study are available: choreography, performance, dance studies, and teaching. Our B.F.A. students focus on choreography or teaching. Each degree track culminates in capstone course work that deepens their knowledge and practices in their area of concentration. Throughout their matriculation students enjoy numerous opportunities to perform and to create and present their own dances in our state-of-the-art dance theater. Concerts featuring student choreography and performances highlight each semester.

The Dance Center's faculty is composed of accomplished professional artist/teachers who balance their roles as educators with active involvement in artistic, scholarly, and professional endeavors in the dance field. Faculty members continue to achieve distinction and honors as dance performers, choreographers, teachers, artistic directors, writers, composers, and more. Through their continued connection to the real world practice of their respective arts, the faculty brings currency and a rich range of practical experience to our students. See our faculty bios on our Web site at www.colum.edu/dancecenter.org for more information.

The Dance Center's professional dance presenting season features some of the finest contemporary dance companies in the world. Our students enjoy numerous opportunities to see and study with these artists. Guest companies have one to three week engagements at the Dance Center, involving themselves in teaching and other residency activities that give students direct exposure to the artistry and experience of outstanding professionals. Recent presentations have included international companies such as the England's

Richard Alston Dance Company, Cloud Gate Dance Theater of Taiwan, Senegalese-based Jant Bi, and France's Lyon Opera Ballet, as well as American companies such as Joe Goode Performance Group, Trisha Brown Company, Ron K. Brown/Evidence, Merce Cunningham Dance Company, Susan Marshall Company, and Urban Bush Women. For information about our current season, visit our Web site at www.colum.edu/dancecenter.org.

Through rich engagement with all these facets of our program, we prepare students for varied career paths within or beyond the dance field. Graduates of our program have a solid record of continuing activity and success in dance and related fields. Dance Department alumni have gone on to dance in major New York dance companies; to teach dance within a full range of institutions from private studios to universities; to form their own dance companies and produce their own work; to enter dance and performing arts management careers; to pursue advanced degrees in choreography, dance education, and dance therapy; and to further their qualifications with certifications in K-12 teaching and somatic practices such as Pilates, massage therapy, and more.

The Dance Center, a four-story art deco building, is located at the southern end of Columbia's urban campus. It is a superb facility, with six dance studios; a state-of-the-art 272 seat theater; a "smart" classroom which offers large-screen video viewing and internet access; a small, hands-on audio/media lab; a student lounge; and locker rooms with showers.

A successful education in dance is a rigorous undertaking requiring strength and flexibility of body, mind, and imagination. Are you ready? If so, consider joining us at The Dance Center of Columbia College Chicago. You will be challenged and you will grow.

Bonnie Brooks
Chairperson, Dance

PROGRAM DESCRIPTIONS

DANCE

The Dance Department offers three programs designed to suit varied levels of student interest and ability in the art of dance. Bachelor of Fine Arts and Bachelor of Arts programs are designed to provide the skills and knowledge necessary for lifelong engagement in the field, while the minor in Dance offers a limited course of study as an adjunct to a major in another field.

Prospective students are encouraged to carefully consider their decision to enroll as a Dance major. Pre-professional training in dance is highly challenging. Columbia's BFA and BA programs are based on comprehensive requirements and high expectations. Access to some required courses is by audition, and only those students who demonstrate sufficient progress and skill will move successfully through the program.

The curriculum is anchored in three primary areas of study: physical training in dance techniques; artistic practice in improvisation, choreography, and performance; and intellectual examination of historical, cultural, and theoretical contexts for dance. A Dance major's typical week might include 12 hours in dance technique courses, three hours in other movement creation and exploration courses, three hours in an academic dance course, and six hours in liberal education courses. In addition to classroom hours, the student might devote another 12 or more hours to study and rehearsal outside of class. Whether pursuing a Bachelor of Arts or Bachelor of Fine Arts, students will be fully engaged and richly challenged physically, creatively, and intellectually. Upon completion of the program students will:

- Be skilled contemporary dancers with substantial physical performance abilities.
- Be able to actively engage in dance making through choreography, improvisation, and performance.
- Be knowledgeable concerning historical, cultural, scientific, and theoretical information and perspectives on dance.
- Be knowledgeable concerning dance pedagogical practices and functional body mechanics.
- Be able to describe, analyze, and interpret dance works.

These broad objectives apply to all Columbia's Dance students; however, requirements and expectations regarding degree of skill attained, variety of experiences, and depth and breadth of knowledge progress from basic levels in the minor to pre-professional expectations of the BFA.

The Dance Department also offers a post baccalaureate certificate of major and a minor in Dance.

BACHELOR OF FINE ARTS IN DANCE

The BFA program is intended for students with professional aspirations and includes courses that in their breadth and depth prepare students to enter the field as young artists. At 79 credit hours, the demands of the BFA program are significant. The possibility of a minor in another subject area within a standard four-year course of study is essentially eliminated. Therefore, the BFA is most appropriate for students who are ready to make a definitive commitment to dance. Acceptance into the BFA program requires formal application sometime between 45 and 60 credit hours of completed coursework at Columbia College Chicago.

The BFA program requires a substantial commitment to and accomplishment in physical training with inclusive proficiency requirements in the most advanced levels of both contemporary dance and ballet. The program features additional sequenced coursework in somatic practices, historical and cultural perspectives, music and rhythm, dance theory and applications, and dance pedagogy, as well as a core sequence in dance making, devoted to the development of creative voice and abilities. In the senior year BFA candidates select a two-course capstone sequence centered on either dance teaching or choreography.

Performance Standards

The Dance Department expects exemplary effort and accomplishment from our BFA candidates. Failure to meet one or more of the following expectations will result in review of a candidate's continuation within the BFA program. BFA candidates must:

- Pass all required courses with grades of C or better and maintain a minimum 2.5 GPA.
- Complete Dancemaking III (33-3383) with a grade of B or better.
- Advance through technical requirements in a timely manner. (Technical level should generally match their matriculation standing; that is, first year is level one, second year is level two, and so on.)
- Exhibit full engagement and presence in their artistic and scholarly practices and conduct themselves in a manner beneficial to their own and others' education.

Transfer Students Seeking a BFA in Dance

Transfer students seeking the BFA degree must be in full-time residence a minimum of four semesters (excluding summers) and complete a minimum of 50 credit hours of required coursework, including all required courses beyond the core, within the Columbia's Dance Department. Any prior dance courses will be evaluated for equivalency with our requirements, and a limited number may be allowed to stand in place of program requirements.

PROGRAM DESCRIPTIONS

DANCE

BACHELOR OF ARTS IN DANCE

The BA program is intended for students who wish to make dance the focus of their undergraduate education but who desire the opportunity to explore other areas of interest (including coursework that will complement and support their commitment to dance) as part of their college learning experience. The Dance major requires substantial proficiency in physical performance with inclusive requirements in advanced levels of contemporary dance and ballet. The program features additional coursework in the breadth of the field, including work in somatic practices, historical and cultural perspectives, rhythm for dancers, dance pedagogy, and a core-course sequence in dance making. In the senior year, BA candidates complete a capstone course wherein they choreograph, produce, and perform a work of their own. The requirements for the BA are intended to allow enough time and credit hours for students to explore other fields through elective courses or minors. The majority of our students pursue the BA degree.

Standards of Performance

The Dance Department expects exemplary effort and accomplishment from our BA candidates. Failure to meet one or more of the following expectations will result in review of the advisability of a candidate's continuation within the program. BA candidates in dance must:

- Pass all required courses with grades of C or better.
- Advance through technical requirements in a timely manner.
- Exhibit engagement and presence in their artistic and scholarly practices and conduct themselves in a manner beneficial to their own and others' education.

Transfer Students Seeking a BA in Dance

Transfer students seeking the BA degree must be in full-time residence a minimum of three semesters (excluding summers) and must complete: a minimum 10 hours of technical requirements including all proficiencies, at least two of three required courses in the dance making sequence, and no fewer than 25 credits total within the department. Any prior dance courses will be evaluated for equivalency with Columbia College's Dance Department requirements. A limited number of transferred courses may be allowed to stand in place of program requirements.

Minor in Dance

The minor in Dance is intended for students who desire a formal course of study in dance as an adjunct to a major in another field. The minor in Dance provides students with practical and intellectual exposure to dance and a degree of physical proficiency in contemporary dance idioms. The minor is composed of basic proficiency requirements in the physical techniques of dance, as well as courses in dance making and either Western Dance History or Cross-Cultural Perspectives on Dance. Students seeking a minor in Dance will complete two performance projects as capstone experiences within the minor.

Transfer Students

Transfer students seeking a minor in Dance must complete all required coursework at Columbia College. Students may petition the department to accept course substitutions if they have prior coursework that duplicates any of Columbia's requirements.

COURSE DESCRIPTIONS

DANCE

33-1211 Dance Fundamentals*

Students study the fundamental principles, practices, and vocabulary common to modern dance and ballet technique. Emphasis will be on developing the strength, flexibility, endurance, coordination, and alignment necessary for succeeding in technique classes. Students will also learn dance etiquette and rhythmic and performance skills, and will explore life-style issues affecting dance training. Class begins with warm-up exercises and progresses to rhythmic movement patterns that travel through space.

2 CREDITS

PREREQUISITES: 33-1211 DANCE FUNDAMENTALS

33-1231 Jazz Dance: Beginning

Jazz, a common form of dance used in musical theater and commercial and entertainment industries, has its roots in social dance and is heavily influenced by African-American traditions. Course covers the basic steps, vocabulary, and variations of dance in these fields. Students learn basic techniques based on ballet and modern dance. Through daily warm-ups and exercises students gain strength, flexibility, endurance, and coordination. Musicality and performance skills are taught through a series of dance combinations. Students complete vocabulary quizzes, written assignments, and a final project.

3 CREDITS

33-1241 African Dance: Beginning

Course introduces dances, music, and culture of West Africa. Class begins with warm-up exercises that condition the body for the rigors of this form by developing strength, aerobic stamina, coordination, flexibility, and rhythmic awareness. Second part of class is devoted to learning authentic dances and songs from West Africa, as well as their historical and cultural contexts. Students work closely with the instructor and a master drummer to gain an understanding of the marriage of drumming, rhythm, and music to African dance. Students further explore the history and culture of Africa through dance concert attendance, readings, and the completion of three written assignments.

3 CREDITS

33-1251 Tap Dance: Beginning

Tap dance, a uniquely American dance form evolved from African-American and Irish-American folkdances, is an important component of contemporary American musical theater. This introductory course covers the basic steps of tap technique. Students learn coordination, rhythmic variations, and performance skills through a series of tap combinations. Students are responsible for practical and written assignments. Tap shoes are required.

3 CREDITS

33-1261 Tai Chi Chuan: Beginning

Course is an introduction to a martial art and discipline for balancing the body, mind, and spirit. Students engage in a unique system of slow, fluid, and continuous movements that gently build strength, coordination, and balance, while teaching students methods for relaxation, focus, and non-strenuous energy-renewal. In addition to the physical activities of the class, readings, discussions, and two written assignments related to Tai Chi, Taoist philosophy, and Chinese history provide a deeper understanding of the form and valuable cross-cultural insights.

2 CREDITS

33-1271 Yoga: Beginning

Course introduces the ancient discipline of personal development that balances body, mind, and spirit. Students learn a series of physical postures as well as practical methods for relaxation, proper breathing, meditation, and concentration that promote health, alleviate stress, improve skeletal alignment, and increase muscular strength and flexibility. Course also provides an introduction to the history and philosophy of yoga, which students explore through readings and written assignments.

3 CREDITS

33-1281 Contact Improvisation

In this course you will be guided in developing physical and perceptual skills such as: falling, rolling, working with disorientation, giving and supporting weight with a partner, and moving comfortably in and out of the floor. You will often work in duets, dancing with your classmates in a variety of situations. You will also work on solo improvising and dancing in groups. The course employs focused warm-ups designed to cultivate various physical states and movement qualities, technical skill development, and extended periods of dancing where you will practice integration of course material into the broader context of improvising.

1 CREDIT

33-1285 Body Tune-up and Conditioning

Course provides students with basic knowledge and skills necessary for maintaining a fit and healthy body. Sessions consist of physical workouts employing exercises designed to increase aerobic endurance, muscular strength, and joint and muscle flexibility. Health related issues of diet and life-style are also examined in order to build a foundation for a healthy life. Individual fitness goals are defined, and focused programs of exercises and dietary recommendations are developed.

3 CREDITS

COURSE DESCRIPTIONS

DANCE

33-1311 Modern Technique I*

Course develops physical proficiency in the performance of basic dance materials while developing students' understanding of fundamental principles, practices, and vocabulary common to modern dance. Classes consist of a series of technical exercises that condition the body for strength, flexibility, endurance, and coordination; develop a physical and conceptual awareness of the elements of space, time, and energy; and promote performance skills of concentration, focus, and musicality.

1 CREDIT

PREREQUISITES: 33-1311 MODERN TECHNIQUE I OR 33-1311 MODERN TECHNIQUE I**

33-1316 Modern Technique I (F)*

Course may only be taken concurrently with Modern Technique I (33-1311). See that course for description.

1 CREDIT

*CONCURRENT: 33-1311 MODERN TECHNIQUE I**

33-1321 Ballet I*

Course develops physical proficiency in the performance of basic ballet vocabulary while promoting an understanding of the principles, practices, and vocabulary common to ballet. Ballet training enables the students to gain strength, balance, and dexterity with an emphasis on correct anatomical alignment. Barre exercises condition and prepare the musculature to anticipate the execution of virtually all movements of the classical vocabulary. Knowledge acquired at the barre is tested in the center through adagio and allegro sections of the class.

1 CREDIT

*PREREQUISITES: 33-1321 BALLET I**

33-1326 Ballet I (F)

Course may only be taken concurrently with Ballet I (33-1321). See that course for description.

1 CREDIT

*CONCURRENT: 33-1321 BALLET I**

33-1331 Dance Styles and Forms*

Students study specific movement forms and styles that increase their base of abilities as dancers, while broadening their understanding of dance traditions and practices throughout the world. Each semester a different discipline or set of disciplines is featured, such as cultural styles, concert forms, movement sciences, or specific modern techniques. Examples include jazz, tap, Bharata Natyam, flamenco, African, Irish, and tai chi chuan, and hip hop. Instruction covers background, history, and current applications of the topic in addition to the actual dance technique. Course develops awareness of movement and aesthetic principles particular to each example and explores social and cultural traditions that evolve from and characterize each dance.

1 CREDIT

PREREQUISITES: 33-1311 MODERN TECHNIQUE I OR 33-2312 MODERN TECHNIQUE II*

COREQUISITES: 33-1311 MODERN TECHNIQUE I OR 33-2312 MODERN TECHNIQUE II*

33-1351 Introduction to Dance Studies

This course orients students to the field of dance as an academic discipline, profession; and art form. To this end, this course arms students with information and processes of inquiry so as to facilitate their own decision making as they proceed in the department. Topics to be covered include: an introduction to dance as an art form; dance history; dance as a product of culture; the relationship of dance technique to the overall field; and strategies for effective learning, professional engagement, and longevity in the discipline. Class sessions will be augmented by guest lectures led by a number of different Dance Department faculty, staff, students, and alumni in an effort to bring new students fully into our learning community.

3 CREDITS

33-1371 Experiential Anatomy

This course is an introduction to the scientific principles underlying the complexities of movement specific to dance. Through writing, movement workshops, reading, and lectures, you will learn to apply scientific principles to movement specific to dance training. This course covers anatomical terminology and topography, skeletal design of each of the major joints, alignment, breathing and care, and prevention of injuries.

3 CREDITS

*COREQUISITES: 33-1311 MODERN TECHNIQUE I**

33-1381 Dancemaking I*

In this course students are introduced to dance performance and composition through improvisation. Working alone, in duets, or small groups, students will experience warming up, guided dancing, and working within improvisational scores, all towards creating improvised compositions. Students will also set short studies in repeatable form in order to build skills in generating materials for choreography out of improvisational practices. Discussion and writing about improvisational experience and processes will supplement direct physical work.

3 CREDITS

*COREQUISITES: 33-1311 MODERN TECHNIQUE I**

33-1451 Music for Dancers I

Course develops dancers' understanding of music and its relationship to, and varied uses within, the field of dance. Through lectures, discussions, listening/viewing exercises, and assigned projects, students are introduced to the basic elements of music and examine the defining characteristics of a variety of musical styles. Relationships between music and dance are also explored in terms of music's role in training dancers, including examination of important historical music/dance collaborations and as a practical element in dance production.

3 CREDITS

COURSE DESCRIPTIONS

DANCE

33-1930 Special Topics: Conditioning

Course provides dance majors with an intensive physical conditioning program. Students learn an advanced Pilates mat series to develop core strength and muscular tone as well as improve flexibility, coordination, and balance. In addition to the mat exercises, students will also tone and strengthen the body using different exercise equipment. Various topics will be discussed throughout the semester including the concepts of neutral spine, breath, nutrition for dancers, and proper spinal alignment.

1 CREDIT

33-2232 Jazz Dance II*

In this course the general difficulty of all aspects of the discipline increase. Instruction also introduces lyrical jazz, rhythmic syncopation, and increasingly difficult dance combinations. Students' musicality and performance skills continue to grow as technical weaknesses are mastered.

1 CREDIT

PREREQUISITES: 33-2232 JAZZ DANCE II

33-2262 Tai Chi Chuan II*

Students build on skills learned in Tai Chi Chuan: Beginning by completing and perfecting the Yang ("modified" or "short form") school of Tai Chi. In addition, students learn more difficult movement, begin to practice the self-defense aspects of the form, cultivate a heightened awareness of the discipline's therapeutic applications, and build a firm foundation for a life-long relationship with the form.

3 CREDITS

PREREQUISITES: 33-1261 TAI CHI CHUAN: BEGINNING

33-2272 Yoga II*

Course takes the basic poses learned in the beginning course to more advanced levels, introducing new postures and increasing challenges to muscle flexibility and strength. Students deepen their understanding and practice of yoga and solidify a lifelong relationship with this discipline for personal health and relaxation.

1 CREDIT

PREREQUISITES: 33-1271 YOGA: BEGINNING

33-2312 Modern Technique II*

Course develops physical proficiency in the performance of more complex dance materials, emphasizing the deepening of technical practices. Similar materials are covered but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition for placement at this level.

1 CREDIT

PREREQUISITES: 33-2312 MODERN TECHNIQUE II

33-2316 Modern Technique II (F)

Course may only be taken concurrently with 33-2312, Modern Technique II. See that course for description.

1 CREDIT

CONCURRENT: 33-2312 MODERN TECHNIQUE II

33-2322 Ballet II*

Course emphasizes deepening technical practices introduced at the beginning level. This level continues to drill the basic movement vocabulary of ballet and begins to link the basics together to create more difficult movement challenges. Course develops a deeper physical proficiency in the performance of linked ballet movements, expecting the student to demonstrate and understand the principles, practices, and vocabulary common to ballet. Students demonstrate efficiency of movement and proper alignment practices while performing linked steps. Students must audition for placement at this level.

1 CREDIT

PREREQUISITES: 33-2322 BALLET II

33-2326 Ballet II (F)

Course may only be taken concurrently with Ballet II (33-2322). See that course for description.

1 CREDIT

CONCURRENT: 33-2322 BALLET II

33-2342 Cross-Cultural Perspectives on Dance*

Course introduces students to physical characteristics, aesthetics, and functions of dance in a variety of cultures and historical periods. In addition to offering cross-cultural perspectives on dance, this course helps young dancers understand their contributions to that world. Topics include: dance as cultural identity, dance as expression of the individual, dance as worship, and dance as a part of political power. Through readings, lectures, discussions, and extensive viewing of filmed and live performance, students come to understand dance as a rich human activity with many different manifestations and applications.

3 CREDITS

COREQUISITES: 33-1351 INTRODUCTION TO DANCE STUDIES

33-2343 Western Dance History*

Western Dance History introduces major dance movements, choreographers, and performers who have shaped and developed Western Concert dance from the 17th century to present day. The course focuses on the development of ballet, modern, and dance forms influenced by the African Diaspora. Course outcomes include understanding and appreciating dance as an art form. Emphasis will be placed on examining the culture and identity of the dance makers and performers by observing the climate of ideas, the scale of values, and the socio-political conditions that influenced the development of Western Dance.

3 CREDITS

PREREQUISITES: 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE

COREQUISITES: 33-1351 INTRODUCTION TO DANCE STUDIES

COURSE DESCRIPTIONS

DANCE

33-2350 Rhythmic Analysis*

Course develops students' theoretical understanding and practical skills related to rhythm as a central element in dance performance, teaching, and choreography. Common dance terminology and practices related to rhythm are covered as students learn to count movement materials. Students learn to read, write, and perform standard rhythmic notation as a bridge to clear and accurate execution of dance movements and phrases. Daily exercises, both written and movement based, develop proficiency in analysis and practice of rhythmic aspects of movement and movement presentation.

3 CREDITS

PREREQUISITES: 33-1381 DANCEMAKING I*

COREQUISITES: 33-2312 MODERN TECHNIQUE II

33-2382 Dancemaking II*

Dancemaking II is a practical exploration of a variety of processes and elements that may be used in making dances. Students will create their own dance studies in response to a variety of assigned choreographic exercises. Topics will include elements such as space, time, shape, and dynamics, and processes such as abstraction, thematic development, and revision. Improvisation will be employed to initiate exploration of concepts but ultimately work will be set into fixed, repeatable form. Students will engage in critiques of their own and others' work and are expected to work rigorously and imaginatively to expand in new directions.

3 CREDITS

PREREQUISITES: 33-1381 DANCEMAKING I*

33-2384 Choreographic Project*

With guidance from a faculty mentor, each student creates an original dance work, five to seven minutes in length, and brings the piece to performance in a formal setting. The student is responsible for producing a well-rehearsed piece that demonstrates invention and informed choices. Participants will title, costume, and provide a sound score for their piece; will collaborate with a lighting designer; and will provide program information for the work that will be presented in concert at the Dance Center. Students are evaluated on the artistic success of their final product and the professionalism of their preparations and process.

3 CREDITS

PREREQUISITES: 33-3383 DANCEMAKING III*

33-2456 Concert Production*

Concert Production is a broad survey of the tasks and processes involved in producing dance as a theatrical event. Emphasis is placed on the relationship of production elements to the choreographic concept or artistic vision and the experience of producing from an administrative, artistic, design, and technical level. A wide range of subject matter is covered including: collaborations with artistic and technical personnel, programming, performance spaces, basics of publicity, grant writing, budgeting, costuming, lighting, sound, video, and practical experience on an actual production. Students gain essential background information as well as practical experience

related to the people processes, equipment, and backstage operations that support live performance. Through written work, discussions, and practical projects, students develop a model dance production plan from initial conception to full theatrical completion.

3 CREDITS

PREREQUISITES: 33-3383 DANCEMAKING III*

COREQUISITES: 33-1455, 33-3383 DANCEMAKING III*

33-2795 Directed Study - Dance:

No description available.

1-6 CREDITS

33-3233 Jazz Dance III*

Course is intended for students with significant skills and experience in jazz dance. Instruction focuses on performance qualities, dynamics, varied movement qualities, and strong versatile technique. Knee pads and jazz shoes are required.

1 CREDIT

PREREQUISITES: 33-3233 JAZZ DANCE III

33-3313 Modern Technique III*

Course develops technical proficiency of more complex dance materials while addressing qualitative aspects of performance. Movement patterning becomes increasingly complex with higher expectations for execution. Personal habits are addressed as students' understanding, range, and body control mature. Instruction increases focus given to concepts of quality, musicality, and spatial clarity. Students are expected to be more self-directed toward their goals. Students must audition for placement at this level.

1 CREDIT

PREREQUISITES: 33-3313 MODERN TECHNIQUE III

33-3316 Modern Technique III (F)

Course may be taken only concurrently with Modern Technique III (33-3313). See that course for description.

1 CREDIT

CONCURRENT: 33-3313 MODERN TECHNIQUE III

33-3323 Ballet III*

Course emphasizes a refinement of technical practices of ballet including the integration of stylistic concepts of dynamics, attack, line, musicality, and intent. Students are expected to integrate and demonstrate refined efficiency of movement and proper alignment practices while performing more difficult movement passages. Ballet III concentrates on performance and artistry of the full ballet vocabulary, while also expecting the student to physically and intellectually integrate the principles, practices, and vocabulary common to ballet. Students must audition for placement at this level.

1 CREDIT

PREREQUISITES: 33-3323 BALLET III

COURSE DESCRIPTIONS

DANCE

33-3326 Ballet III (F)

Course may only be taken concurrently with Ballet III (33-3323). See that course for description.

1 CREDIT

CONCURRENT: 33-3323 BALLET III

33-3361 Performance Workshop*

Performance Workshop is designed to offer students practical experience in all areas of performance including but not limited to: text and movement, partnering skills, video reconstruction, body weathering, audition skills, and acting/dancing for the stage/camera. In this course students will focus on advanced elements of presence and artistry by integrating individuality with technical virtuosity. Through improvisational exercises, writing assignments, movement analysis, and guest artists from a variety of performance backgrounds, students will gain tools for deepening range and variety in their performing. The semester may consist of working within the studio environment, on the theatrical stage, or field trips to site specific locations. Students should be prepared to work in a variety of locations and manner outside of traditional dance spaces.

3 CREDITS

PREREQUISITES: 33-2322 BALLET II, 33-2382 DANCEMAKING II*, 33-3313 MODERN TECHNIQUE III

33-3365 Repertory and Performance Workshop*

Repertory Performance Workshop offers intensive practical experience to students who work as ensemble members under the direction of different guest artist choreographers. The class functions as a dance company engaged in processes of creation, rehearsal, and performance of dance works. You will learn and practice different rehearsal and performance processes, ensemble skills, repertoire maintenance, and performance disciplines. Each semester culminates with fully produced performances of completed works.

3 CREDITS

PREREQUISITES: 33-3313 MODERN TECHNIQUE III, 33-3361 PERFORMANCE WORKSHOP*, 33-3383 DANCEMAKING III*

33-3372 Theory and Practice: Teaching Dance I*

Course provides students with the theoretical and practical skills needed for their first teaching experience with a variety of populations. Content covers teaching from dance concepts, adapting a course to suit a particular population, constructing unit and lesson plans, observing and practicing the qualities of good teaching, developing a guide to teachers' resources, and preparing for job-hunting. Whenever possible, subjects are approached in a practical manner, with students gaining experience while teaching the subject of exploration.

3 CREDITS

PREREQUISITES: 33-1371 EXPERIENTIAL ANATOMY, 33-2312 MODERN TECHNIQUE II, 33-2350 RHYTHMIC ANALYSIS, 33-2382 DANCEMAKING II*

33-3373 Teaching Project*

The student will participate in one course from the following menu: Contact Improvisation, Modern Technique I, Ballet I, Dancemaking I, Introduction to Dance Studies, Cross-Cultural Perspectives, Western Dance History, or Experiential Anatomy. The student will attend all class meetings and meet with the teacher/mentor at least three times during the semester to discuss teaching methodologies. The student will spend the first half of the semester observing the teacher and students, demonstrating/participating in class, assisting with classroom set up/break down, and researching teaching methodologies. During the second half of the semester, the student is responsible for teaching small units and/or facilitating student discussion groups within the class.

3 CREDITS

PREREQUISITES: 33-3372 THEORY AND PRACTICE: TEACHING DANCE I*

33-3383 Dancemaking III*

In Dancemaking III students will make two to three completed movement studies and one fully realized work. Working as soloists, in duets, and in small groups, students will create and perform dances and revise them based on class critiques. Class time will be spent improvising as well as performing and analyzing dances prepared outside of class. In addition to making dances, students will also view videos, attend performances, and write about major contemporary artists.

3 CREDITS

PREREQUISITES: 33-2382 DANCEMAKING II*

COREQUISITES: 33-2312 MODERN TECHNIQUE II, 33-2350 RHYTHMIC ANALYSIS

33-3444 Contemporary Trends in Dance*

Course develops students' aesthetic awareness and analytical voice relative to contemporary dance. Topics covered include language and methods used to describe and discuss dance; examination and comparisons of contemporary dance works and their choreographers; the crossover of dance, theater, and other arts; and other important aesthetic and practical trends that shape contemporary dance. Through extensive viewing of video and live dance performance and subsequent writings and discussions, students learn to identify, describe, analyze, and interpret choreographic practices, characteristics of performers, different uses of production elements, and the aesthetic, political, social, and cultural contexts that characterize the state of the art today.

3 CREDITS

PREREQUISITES: 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 33-2343 WESTERN DANCE HISTORY*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

33-3445 Artists and Audiences*

Course explores the opportunities, problems, and rewards of making, teaching, and producing dance in the context of audiences and community. Class investigates the historical perspectives of the "art for art's sake" versus community-

COURSE DESCRIPTIONS

DANCE

based artmaking debate. Through on-site observation and supporting reading, writing assignments, and class discussions, students develop their own positions on the hows and whys of working with audiences and communities.

2 CREDITS

PREREQUISITES: 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 33-2343 WESTERN DANCE HISTORY*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

33-3452 Music for Dancers II*

Course examines theoretical and practical aspects of the music-dance relationship while inviting each student to actively explore and exercise his/her own creative relationship with music. Course includes a survey of 20th century music highlighting important artists and trends as well as examinations of different uses of music in relation to choreography. Content also includes extensive coverage of practical information and skills related to finding music, working with musicians and composers, and audio recording, editing, and playback for dance. Students complete a variety of projects and exercises that develop their ability to work creatively with music. Coursework culminates in the design and production of original sound scores.

3 CREDITS

PREREQUISITES: 33-3383 DANCEMAKING III*, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 33-3383 DANCEMAKING III*, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 33-3383 DANCEMAKING III*

33-3473 Kinesiology*

This course, a continuation of study begun in Experiential Anatomy, looks at the scientific principles underlying the complexities of movement specific to dance. Content covers the muscular and neuromuscular systems, the physiological support systems, the prevention and care of injuries, development of conditioning programs, analysis of dance movements, and awareness of common anatomical and muscular imbalances found in dancers. Through lecture and movement workshops students learn to apply this information to their own training and to the principles of teaching.

3 CREDITS

PREREQUISITES: 33-1371 EXPERIENTIAL ANATOMY

33-3485 Topics In Dancemaking*

Course offers opportunities and challenges in advanced dance making. Each semester the course will focus on specific themes or issues in contemporary choreography. Possible themes include space, identity, music, narrative, technology, theatricality, text, and others. Each term's focus will drive broad exploration and experience of dance making. Course activity will involve student invention, rehearsal, performance, and critiquing of dances created in response to assignments designed by experienced artists to explore each semester's theme.

3 CREDITS

PREREQUISITES: 33-2350 RHYTHMIC ANALYSIS, 33-3383 DANCEMAKING III*

33-3588 Choreography Practicum: Senior Concert*

With guidance from a faculty advisor, individual B.F.A. candidates create 25 to 30 minutes of original work, bringing it through all stages of production to concert performance. Students schedule and direct rehearsals, collaborate with allied artists, and prepare promotional materials. Each student will effectively function as artistic director of their "company" in bringing their own work from original conception through to final performance.

3 CREDITS

PREREQUISITES: 33-2456 CONCERT PRODUCTION, 33-3365 REPERTORY AND PERFORMANCE WORKSHOP, 33-3485 TOPICS IN DANCEMAKING*, 33-3485 TOPICS IN DANCEMAKING*

33-3674 Theory and Practice: Teaching Dance II*

Course prepares students to teach dance technique. Instruction covers: teaching from dance concepts, developing goals and objectives, working with accompanists, utilizing imagery, conditioning, giving corrections, building an efficient structure for the class, creating an atmosphere for learning, and developing a philosophical point of view to teaching technique. Instruction incorporates written and reading assignments, daily movement/teaching assignments, and practical work in a lab class.

3 CREDITS

PREREQUISITES: 33-3372 THEORY AND PRACTICE: TEACHING DANCE I*, 33-3373 TEACHING PROJECT*, 33-3473 KINESIOLOGY
COREQUISITES: 33-3313 MODERN TECHNIQUE III

33-3678 Senior Teaching Practicum*

Course guides students through their first teaching experience in the community. Students teach a minimum of 20 hours over 12 to 15 weeks to a population of their choice. Students create a semester overview and individual lesson plans, keep a journal to analyze their experiences, and write a final evaluation of their work. Throughout the semester students and advisor meet to discuss methodology and experiences. Advisor makes a minimum of two on-site observations and provides feedback.

3 CREDITS

PREREQUISITES: 33-3674 THEORY AND PRACTICE: TEACHING DANCE II*

33-3840 Technology for Dancers*

This course explores computer-based technologies and their applications in dance. A variety of software packages will be examined as partners in the creative process, components within stage productions, and as tools for career support. Direct interaction with technology will be supported by viewings, readings, and discussions about important artists and work in the field. Students will produce finished projects through work in at least two of the following software environments: Dance Forms, Protocols LE, and iMovie.

3 CREDITS

PREREQUISITES: 33-2382 DANCEMAKING II*

COURSE DESCRIPTIONS

DANCE

33-3960 Dancemakers Workshop

In this workshop students will immerse themselves in the processes of dance making under the tutelage of master dancemakers. The form and processes employed each term will vary depending on the master artist on hand, but may include any or all of the following: entirely process-based work, individual or collective compositions in response to creative challenges, and improvisational scores and performances. The workshop will culminate in a show of resulting dance works.

3 CREDITS

33-3988 Internship: Dance

The specifics of individual internships vary, but all involve some form of placement in a professional setting outside of the College. Internships provide students with real-world work experience in an area of interest or concentration while receiving academic credit toward their degrees.

1-6 CREDITS

33-3998 Independent Project: Dance**

Students design their own educationally beneficial activities and take advantage of opportunities not represented in the College's curriculum. Prior to registration, students create a detailed description and outline of their project for approval by a supervising faculty member. Forty-five hours of study activity equals one credit hour.

1-6 CREDITS

FICTION WRITING

RANDY ALBERS, CHAIRPERSON

As one of the largest creative writing programs in the country, the Fiction Writing Department seeks to prepare students for independent work as writers of publishable fiction, creative nonfiction, and plays, as well as for a wide variety of writing-related professions—journalism, theater, management, advertising, teaching, law, and many others. Here, in an extensive range of classes featuring the acclaimed Story Workshop® method and a variety of other complementary approaches, students discover the power of their own voices and learn to develop skills and capabilities crucial to success in any endeavor. Graduates of the program are publishing widely in a variety of genres and forms. In addition, they are competing successfully in today's job market, which places a premium on individuals with excellent oral and written communication skills who also bring heightened creativity and imaginative problem-solving capacities to their work.

The Fiction Writing Department offers a BA and BFA in Fiction Writing, and a BA and BFA in Playwriting, as well as graduate MFA, MA, and combined degrees. Core classes use the Story Workshop® approach, a dynamic, process-based method of teaching that draws fully upon students' diverse backgrounds and experiences by emphasizing permission for and development of each student's unique voice and story content. Students are taught to tap into their creative potential as they explore the interrelated processes of reading, listening, perceiving, experiencing, oral telling, critical thinking, creative problem solving, and writing, all in an intimate, small-group setting that stresses close individual attention and positive feedback from faculty. The intensive training in fiction, creative nonfiction, and playwriting offered in sequenced core classes is complemented by courses in two other strands—Critical Reading and Writing and Specialty Writing—designed to broaden students' understanding of the tradition in which they work and to foster applications of skills allowing graduates to compete in a wide variety of jobs. Besides Columbia's Chicago campus, exciting learning opportunities exist in our Semester in L.A. program adaptation classes and our Summer Abroad program in Prague. An extensive array of student and faculty readings as well as visits by renowned writers, agents, publishers, and editors during Story Week, Creative Nonfiction Week, and throughout the year rounds out students' exciting and stimulating education in the Fiction Writing Department.

Randy Albers

Chairperson, Fiction Writing

PROGRAM DESCRIPTIONS

FICTION WRITING

BACHELOR OF FINE ARTS IN FICTION WRITING

The Bachelor of Fine Arts in Fiction Writing is a natural extension of the Bachelor of Arts program, which may be seen as the foundation upon which the more rigorous BFA is constructed. The BFA program includes specializations in Fiction, Creative Nonfiction, Playwriting, Electronic Applications, Publishing, and Story Workshop® Teaching. The BFA program reflects the kind of work in which many of our students are already engaged, while retaining the crucial component of an enlightened liberal arts education that all writers must possess. In addition to requiring extra coursework in core fiction and creative nonfiction, students apply that training in a more concentrated way by selecting from specialization. A service learning or internship component is required, and students choose between two capstone courses that provide a culminating experience leading to products (a portfolio of creative work or a teaching journal/essay) with specific career outcomes. This degree prepares students who anticipate entering graduate school in creative writing and encourages even more vigorous development and application for those seeking employment in writing-related professions. Finally, through a variety of recommended courses in other departments, this program provides solid, focused pathways for students to extend their applications of training in fiction writing and to explore interdisciplinary possibilities.

INTERDISCIPLINARY BACHELOR OF FINE ARTS IN PLAYWRITING

The Bachelor of Fine Arts in Playwriting is jointly offered by the departments of Fiction Writing and Theater and is structured to provide an intensive study of the art and discipline of writing for the theater. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theater practiced in the Theater Department. An application and interview process is required of all students who wish to be accepted into the BFA in Playwriting. Students accepted into the program will take an intensive series of courses in writing practice with an emphasis on developing an individual voice as a writer. Courses in dramatic and literary theory will put student writing in a wider context. Courses in theater practice will immerse students in the group effort required of theater production. In addition, students will choose electives that focus learning in a specific application of playwriting in consultation with an advisor. Opportunities for staged readings and workshop productions provide a public forum for student writing. Through advanced capstone classes and a reflective portfolio process, the BFA student is provided with the opportunity to synthesize this learning in preparation for a career in professional theater and/or study at the graduate level.

BFA students are expected to participate in opportunities provided for the public presentation of their writing and must maintain a portfolio that charts their growth and accomplishments. Faculty will meet regularly with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as playwrights in order to continue in the program.

BACHELOR OF ARTS IN FICTION WRITING

The Fiction Writing Department offers a four-year writing program leading to a Bachelor of Arts in Fiction Writing. The program is structured around the nationally acclaimed Story Workshop® method of teaching writing, originated and developed by the department's former chairperson, John Schultz. The Story Workshop courses teach the writing of fiction and creative nonfiction. The department also offers a variety of critical reading and writing classes, as well as elective specialty writing courses such as science fiction, writing for children, creative nonfiction, playwriting, and publishing on a level and scope unequaled in undergraduate programs. Columbia writing graduates have published widely in all of these areas and possess training enabling them to obtain jobs in a broad range of communications-related fields.

The sequence of core workshops includes Fiction Writing I, Fiction Writing II, Prose Forms I, and Fiction Writing Advanced. Fiction Writing Advanced is repeatable for credit.

The Fiction Writing Department also offers a post-baccalaureate certificate of major, as well as a minor in Fiction Writing and interdisciplinary minors in Playwriting and Creative Nonfiction.

INTERDISCIPLINARY BACHELOR OF ARTS WITH IN PLAYWRITING

The Bachelor of Arts in Playwriting is jointly offered by the Fiction Writing and Theater departments. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theater practiced in the Theater Department. Students are immersed in the business of writing for theater with an emphasis on developing an individual voice that must be integrated into the group effort required of theater production. Students take classes in writing practice, theater performance, and dramatic theory as the core of the major. In addition, students choose electives that focus learning in a specific application of playwriting. Electives are selected in consultation with an advisor. Opportunities for staged readings and workshop productions provide a public forum for student writing.

PROGRAM DESCRIPTIONS

FICTION WRITING

Upon graduation, students will have developed a body of work that has been tested in the laboratory of live theater. This work can be submitted confidently for admission to graduate school or for seeking productions in professional theaters.

Minor in Fiction Writing

The minor in Fiction Writing is designed to allow students to combine their major fields of study with a sequence of writing courses that will improve reading, writing, listening, speaking, and creative problem-solving skills. The minor in Fiction Writing is of interest to students who realize the great importance of writing in all arts and media disciplines, as well as most careers. Fiction Writing II carries writing-intensive credit for the College's composition requirement.

Interdisciplinary Minor in Playwriting

The goal of the Interdisciplinary Minor in Playwriting is to provide students with a comprehensive opportunity to broaden their skills in writing for the stage and media performance modes. Students in this program will develop the requisite skills for both long and short forms of stage writing, and for adaptation of fictional works to script forms. Through elective choices, students may further develop their performance writing or build skills in theatrical performance or collaboration. The range of writing and performance experiences will enhance the student's professional marketability in the related fields of stage and media advertising, public relations, and other fields where creative problem solving, script forms, and verbal presentation skills come into play.

Interdisciplinary Minor in Creative Nonfiction

The Fiction Writing, English, and Journalism departments' Interdisciplinary Minor in Creative Nonfiction offers students an exciting avenue to improving oral, written, and creative problem-solving skills as well as a means to enhance the development of the work in the arts and media majors at Columbia. The combination of analytical, research, poetic, fictional, and journalistic techniques used to produce creative nonfiction offers a powerful means of communicating more effectively in a wide range of arts and media-related writing. Students who possess strong creative nonfiction skills, along with a major interest in another field, increase their chances of competing successfully in the work world after graduation.

COURSE DESCRIPTIONS

FICTION WRITING

55-1100 Introduction to Fiction Writing

This course is intended for entering freshmen who have an interest in fiction writing. Students write and read fiction and become acquainted with story and basic techniques of story-telling in various media such as film, theater, and oral story-telling. Course prepares a sound foundation for Fiction Writing I. (Course is not required for entrance into Fiction Writing I and does not count toward the major.)

3 CREDITS

55-1101 Fiction Writing I

Fiction I is the first course in the core sequence. Emphasizing the dynamic relationship among individual students, the workshop director, and the class, the Story Workshop® method is employed to allow students to move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing. No prerequisites, though either Introduction to Fiction Writing or English Composition are helpful.

4 CREDITS

55-1200 Critical Reading and Writing for Fiction Writers I

This course develops writers' approach to reading and to writing about literature being read as an integral, dynamic part of the writers' process, development, and career. Journals and other writings by such authors as D.H. Lawrence, Richard Wright, and Virginia Woolf are used as examples of how writers read and write about what they read in order to learn to develop dimensions of their own fiction and to become aware of their uniqueness and commonality with other writers' efforts. Manuscripts and notes of famous works may be used to show writers' processes and development.

4 CREDITS

COREQUISITES: 55-1100 INTRODUCTION TO FICTION WRITING OR 55-1101 FICTION WRITING I

55-1305 Story in Fiction and Film

Fiction has been an important source for cinematic storytelling since its earliest incarnations. This class critically explores the elements of fiction writing as they are translated on film: voice, point of view, dialogue, scene, structure, and other fictional forms. Students will view films and read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. This course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

3 CREDITS

55-1306 Story in Fiction and Film: International*

Fiction has been an important source for cinematic storytelling since its earliest incarnations. This class critically explores the elements of fiction writing as they are translated to film with an emphasis on foreign and international stories: voice, point of view, dialogue, scene, structure, and other fictional forms. Students will view films, read fictional excerpts, discuss tech-

niques, and hear speakers, studying how these elements can be used to heighten their own stories. This course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1112 WRITING AND RHETORIC - ENHANCED II**

55-1307J The Radio Narrative - Tell Your Story

The Radio Narrative has become a major force in radio creativity mainly through the work of writers, storytellers, and memoir artists producing work for National Public Radio International and other independent radio/audio venues. This course will focus on the craft of writing and producing effective radio narratives with emphasis on writing for the ear, sound usage, and basic sound and spoken word audio editing. Each student will produce a completed radio narrative, working from an already written piece (redrafting it for broadcast writing) or writing an entirely new work. This course will progress as a workshop focusing on story development, writing, and basic radio/audio production.

1 CREDIT

55-1330 Tutoring Fiction Writing Skills

Tutorial program addresses basic skills in grammar and punctuation, fiction writing, rewriting, editing, journal writing, organization, and more. Story Workshop Tutorial Program is designed for students concurrently enrolled in Fiction Writing Workshop, Prose Forms, Critical Reading and Writing, and Specialty Writing classes. Many students find one-on-one attention from a tutor who is an advanced writing student gives their writing added energy and clarity and helps them make valuable discoveries.

1-6 CREDITS

CONCURRENT: 55-1100 INTRODUCTION TO FICTION WRITING OR 55-1101 FICTION WRITING I OR 55-4102 FICTION WRITING II OR 55-4104 PROSE FORMS OR 55-4106 FICTION WRITING: ADVANCED

55-3088 Internship: Fiction Writing

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

1-6 CREDITS

55-3090 Independent Project: Fiction Writing*

An independent project is designed by the student, with approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project. Course is intended generally for upper-level students.

1-6 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I

COURSE DESCRIPTIONS

FICTION WRITING

55-3300 Writer's Portfolio*

In this course students develop and build a writing portfolio that showcases strong examples of their writing done in Fiction Writing Department classes and elsewhere to present for possible employment or application to graduate school. Students will learn about professional portfolio presentation and the role portfolios play in persuading employers and graduate admission committees in the fields of writing. Students will rewrite pieces of their own writing, including a range of various writing forms that are key to a successful portfolio and that they wish to include in their final portfolio project. Examples could include cover letters, letters of inquiry, research on publishing markets, stories, and essays. Additional forms may include resumes, clips of feature writing, writing for media, advertising, scripts, business, and other forms of writing that show the student's writing strengths. It is open to all students and is a capstone course for the BFA in Fiction Writing degree.

4 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I, 55-4102 FICTION WRITING II, 55-4104 PROSE FORMS, 55-4106 FICTION WRITING: ADVANCED OR 55-4101 FICTION WRITING I, 55-4102 FICTION WRITING II, 55-4104 PROSE FORMS, 55-4106 FICTION WRITING: ADVANCED

55-3301 Writers Reading the Tradition*

Writers Reading the Tradition is a lecture and discussion class devoted to reading the historic overview of fiction writing and fiction writers reflecting on the novels and short stories of other writers. Students will come to understand the times and storytelling traditions that influenced such writers as Miguel de Cervantes (*Don Quixote*), Henry Fielding (*Tom Jones*), Jane Austen (*Pride and Prejudice*), Gustave Flaubert (*Madame Bovary*), and Charles Dickens (*Great Expectations*), as well as writers reflecting upon other writers such as Jonathan Swift, Henry James, D.H. Lawrence, James Baldwin, and Dorothy Van Ghent. In particular, students will reflect on the writing canon to understand that they are writing out of a strong historical tradition of story development.

4 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I, 55-4102 FICTION WRITING II OR 55-4101 FICTION WRITING I, 55-4102 FICTION WRITING II
COREQUISITES: 55-4104 PROSE FORMS

55-4101 Fiction Writing I

Fiction I is the first course in the core sequence. Emphasizing the dynamic relationship among individual students, the workshop director, and the class, the Story Workshop® method is employed to allow students to move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing. No prerequisites, though either Introduction to Fiction Writing or English Composition are helpful.

4 CREDITS

55-4102 Fiction Writing II*

Fiction Writing II is the second course in the core curriculum for the Fiction Writing major. This course continues the development of perceptual and technical abilities begun in Fiction Writing I, concentrating on point of view, structure, and parody of form. Fiction II is organized along principles of parodying structure and style of literary models while encouraging students to develop their own material, both in major parody assignments and in other writings.

4 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4104 Prose Forms*

Prose Forms is the third course in the core sequence. Aimed toward producing publishable works, this practical exploration uses Story Workshop® basic forms and Sense of Address approaches to creative nonfiction technical, expository, and persuasive writing, thereby exposing students to the kinds of writing generally useful in finding employment in the arts and media fields where writing skills are essential to advancement. Course is also designed to heighten students' sense of forms and structure in preparation for Fiction Writing: Advanced. Strong emphasis is placed on using the identified basic forms in fiction writing and in exposition.

4 CREDITS

PREREQUISITES: 55-4102 FICTION WRITING II

55-4105 Advanced Prose Forms*

Sophisticated Story Workshop® basic forms and sense of address techniques are used to advance students' development of prose forms and publishable creative nonfiction.

4 CREDITS

PREREQUISITES: 55-4104 PROSE FORMS

55-4106 Fiction Writing: Advanced*

Fiction Writing: Advanced is the fourth course in the core sequence. It uses the Story Workshop® approach to develop facets of writing short fiction and novels. Students intensively explore new fictional possibilities as well as have the option of continuing to develop strong writing material from previous classes. Workshop may have an emphasis on point of view and/or rewriting. This course is repeatable.

4 CREDITS

PREREQUISITES: 55-4102 FICTION WRITING II, 55-4104 PROSE FORMS

55-4108 Fiction Seminar*

Advanced class in fiction writing begins with technical or craft matters, then proceeds to more artistic aspects of composing fiction of any length. Craft sessions address general nature of communication involving character creation, including both physical and psychological descriptions, dialogue, interior monologue and stream of consciousness, action, pace, point of view, plot, setting, and style. Substantial writing projects are undertaken by students and submitted for class analysis and discussion.

4 CREDITS

PREREQUISITES: 55-4104 PROSE FORMS

COURSE DESCRIPTIONS

FICTION WRITING

55-4109 New Plays Workshop*

In this course, students will develop two scenes from scripts-in-progress. These scenes will be workshopped in class with professional directors from the Chicago theatrical community and advanced student actors. Scenes will be presented in one of the Studio Theatres during Performance Week, staged by advanced student directors and performed by advanced student actors.

3 CREDITS

PREREQUISITES: 55-4323 PLAYWRITING I* OR 31-2800 PLAYWRITING WORKSHOP I

CONCURRENT: 55-4333 PLAYWRITING: ADVANCED OR 31-3801 PLAYWRITING: ADVANCED*

55-4112 Novel Writing*

Emphasis is on readings, analysis, and criticism of students' writing in Story Workshop® setting. Class is devoted to reading of students' writings and discussion of extensive assigned readings directed toward enhancement of students' understanding of literary techniques, process, and values.

4 CREDITS

PREREQUISITES: 55-4104 PROSE FORMS, 55-4106 FICTION WRITING: ADVANCED

55-4201 Critical Reading and Writing: Autobiographical Fiction*

Students read fiction known to be autobiographical in nature and respond with journal entries and classroom discussion. Students research primary sources concerning a writer, his or her work, and the process by which the work came into being; give an oral report; and write a final essay. Students read aloud journal entry responses to readings and write their own autobiographical fiction, some of which is read and responded to in class.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4202 Critical Reading and Writing: First Novels

This course will expose student writers to the creative and intellectual processes of published writers early in their careers. It will show students that a) writing is an ongoing process of writing and rewriting; b) the creative process is both unique and universal to each writer; and c) published writers faced the same bogeys at the beginning of their careers that student writers face. Through contrast and comparisons (in the journals and class discussions) students will examine and comment on the prose forms, character developments, and story structures first-time novelists have effectively used, along with the writing processes the authors employed to get their first novels finished. Through journal entries and essays, students will examine what all this tells them about how they might go about solving the questions of structure and process presented to them by their own writing. Students will be required to read three novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. There will be discussion of the assigned texts and journal readings every week.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4203 Critical Reading and Writing: Fiction Writers and Censorship

Writers must be free to draw on their strongest material and use their best, most authentic, telling voices. However, writers often confront external or internal inhibitions: outright legal challenges, vocal attacks upon certain types of stories, subtle publishing prejudices, or self-censoring. Course emphasizes research, writing, and discussion of creative processes of successful writers, among them Lawrence, Flaubert, Hurston, Wright, Selby, Joyce, and Burroughs, who have been forced to confront directly forms of censorship or marginalization.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4204 Critical Reading and Writing: Drama and Story

Students read plays and stories by successful authors who explore dramatic techniques helpful to development of fiction. Students respond to these works in journal entries, research and discuss writers' creative processes, give an oral report, and write an essay. Students complete creative writing assignments that incorporate dramatic techniques under study into their own fiction.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4205 Critical Reading and Writing: Gender and Difference

This course examines the ways in which gay, lesbian, and straight writers contend with issues of culture, gender, and difference. The course focuses upon such questions as the following: How do straight male and female writers deal with the serious issues and challenges of writing from the point of view of gay and lesbian characters? How do gay and lesbian writers deal with the same issues in writing about straight characters? The course also examines the particular challenges of writing gender opposites (whatever the sexual orientation of those characters might be). Through the students' reading of assigned stories and novels, through their written responses as writers to their reading, through creative fiction and nonfiction writing assignments, and through individual and small-group research activities, the course will approach broad and specific issues of gender and difference from early writing to the present day.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4206 Critical Reading and Writing: The Novel in Stories

Course examines creative and intellectual processes of writers working in nonlinear structure forms. It raises questions writers ask themselves when determining how best to structure a body of work that is more cohesive than a collection of stories, yet not a linearly shaped novel. Through readings, small group and large group discussions, journal reflections

COURSE DESCRIPTIONS

FICTION WRITING

(both students' and authors'), and research into the authors' writing processes, students are able to reflect upon and examine issues and questions of structure that go into putting together a cohesive body of creative work.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4207 Critical Reading and Writing: 19th Century Russian Authors

Students work individually and in small groups researching reading and writing processes that helped shape selected novels and other works by Russian and Soviet masterpiece authors. Research examines ways in which writers read, respond to what they read, and dynamically incorporate their reading responses into their own fiction-writing processes. Course also focuses on personal and social contexts in which masterpiece works were written.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4208 Critical Reading and Writing Contemporary European Writers

This course researches the writing processes of contemporary European writers, including the ways in which contemporary European writers' reading and responses to reading play influential roles in the overall fiction writing process. Journals and other writings by contemporary European authors will be used as examples of how writers develop dimensions of their own fiction and see their work in relation to other writers. The course involves study of the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called "post-war" generation, in such countries as Germany, France, Czechoslovakia, Italy, Spain, Poland, Scandinavia, and Russia.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4209 Critical Reading and Writing: Contemporary Russian Authors

Students research reading and writing processes behind selected novels and short stories by principal masterpiece authors of the Soviet period from 1920 to present, such as Bulgakov, Babel, Solzhenitsyn, Pasternak, Platonov, and Nabokov. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students examine the personal and social contexts in which writers read and respond to what they read. Students give oral and written responses as writers to material.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4210 Critical Reading and Writing: Latin-American Writers

Course researches writing processes of Latin-American writers, including ways in which Latin-American writers' reading and responses to reading influence the overall fiction-writing process. Journals and other writings by Latin-American authors are used as examples of how writers read and write about what they read to develop dimensions of their fiction and see their work in relation to that of other writers.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4211 Critical Reading and Writing: American Voices

Course researches writing processes of African-American, Hispanic-American, Native-American, and Asian-American writers and other ethnic American writers and the ways in which their reading and responses to reading play an influential role in the fiction-writing process. Particular emphasis will be placed upon taking the point of view of racial and ethnic opposites. Journals and other writings are used as examples of how writers read and write about what they read to develop dimensions of their own fiction and how they see their work in relation to that of other writers. Manuscripts and notes of famous works may be used to show writers' processes and development.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4213 Critical Reading and Writing: Fiction Writers as Creative Non-Fiction Writers

Course explores ways in which published writers bring their knowledge of fiction writing techniques such as dramatic scene, image, voice, story movement, and point of view to the writing of creative nonfiction. Using primarily journals, letters, and other private writings, students will research the writing processes of established fiction writers who have worked extensively in creative nonfiction modes—writers as diverse as Mark Twain, Isak Dinesen, Virginia Woolf, Zora Neale Hurston, John Edgar Wideman, Gretel Ehrlich, James Alan McPherson, Scott Russell Sanders, Alice Walker, Joyce Carol Oates, David Bradley, and others. In addition to offering insights about widening writing options in a growing nonfiction market for fiction writers, this course aids in development of oral, written, and research skills useful for any major and communications-related career.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4214 Critical Reading and Writing: Fiction Writers II*

Students undertake intensive study and research of writers' writing and reading processes on individually chosen and class-assigned literary works. Course often features

COURSE DESCRIPTIONS

FICTION WRITING

in-depth work on a single work or single writer in his/her literary, cultural, and historical content, e.g., Kafka, Bradbury, Morrison, and others. Students integrate findings into their own writing.

4 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I

55-4215 Critical Reading and Writing: Women Writers

Course researches writing processes of women writers and ways in which their reading and responses to reading play influential roles in the fiction-writing process. Journals and other writings by Virginia Woolf, Zora Neale Hurston, Katherine Anne Porter, Katherine Mansfield, Eudora Welty, Toni Cade Bambara, and others are used as examples of how writers read, write about what they read to develop their fiction, and see their work in relation to other writers' works. Manuscripts and notes of famous works may be used to show writers' processes and development. Students' own fiction writing is also part of the course.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4216 Critical Reading and Writing: Short Story Writers

Course encourages development of lively, well-crafted short fiction by examining reading and writing processes that guide some of the best examples of the form. Students select from a wide range of writers, representing many different voices, backgrounds, subjects, and approaches to research ways in which writers read, respond to their reading, and use that reading to generate and heighten their short stories. Students write their responses to reading short stories and discuss the relationship of reading to the development of their own fiction.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4217 Critical Reading and Writing: Novelists

This course examines the ways in which novelists read, respond to what they read, and incorporate their reading responses dynamically into their own fiction-writing processes. In addition to their own written responses to reading, students work individually and in small groups researching the reading and writing processes behind selected novels (mainstream and alternative), ranging from the beginnings of the form to the present day. Drawing upon authors' journals, notebooks, letters, and more public writings, students explore the writing processes of well known writers and ways in which students' own responses to reading can nourish and heighten the development of their fiction. The course will survey many of the principal novelists and novels and the development of the genre from its roots to contemporary fiction. Students should be writing fiction, but novel-length material is not required.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4218 Critical Reading and Writing: Irish Authors

Students research reading and writing processes behind selected novels and short stories by principal masterpiece authors of Ireland from 1900 to the present, such as James Joyce, Brendan Behan, and Edna O'Brien. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students examine personal and social contexts in which writers read and respond to what they read. Students give oral and written responses as writers to the material.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4219 Critical Reading and Writing: American Latino Writers

This course is a research, writing, and discussion workshop devoted to examining the development of story ideas by selected American Latino writers, including these writers' responses to reading, stages of manuscript development, approaches to rewriting, dealings with editors and publishers, and other aspects of the fiction writer's process. Throughout the course, students read private writings (journals, notebooks, letters) as well as more "public" statements by published writers such as Julia Alvarez, Isabel Allende, Junot Diaz, and Rudolfo Anaya, with an eye toward their own reading and writing processes. In particular, students reflect upon the way in which the writer's often very personal response to texts differs from that of the traditional literary critic's approach of focusing on the end product.

4 CREDITS

55-4220 Critical Reading and Writing: Experimental Theatre

This course explores dramatic work outside the traditional linear narrative of the Western canon, including avant-garde, dada, surrealism, existentialism, and absurdism. Students keep journals and research authors such as Jarry, Artaud, Genet, Stein, and Beckett, and give oral presentations on a writer's process with a creative essay, as well as completing writing assignments that incorporate non-linear techniques into their own dramatic work.

4 CREDITS

55-4221 Critical Reading and Writing: Crime and Story

Since *Oedipus Rex*, "the crime" has been one of the engines that drive story movement. Dostoevsky, Drieser, Petry, Dickens, Atwood, and Wright are among the many writers who use elements of the mystery and crime story to explore the psychological effects of crime on characters in fiction. By analyzing the writing techniques and processes—such as point of view, scene, voice, and story structure—of well-known writers, students will examine how murder, crime, and mystery

COURSE DESCRIPTIONS

FICTION WRITING

have been transformed beyond genre to create dramatic literary fiction. By reading published work, as well as researching memoirs, journals, essays, and letters of established writers, students will explore how they may use these techniques to create compelling movement in their fiction.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4300 Story in Graphic Forms

This course covers writing for comics and graphic novels: forms and formats similar to but unique from those of narrative prose, screenwriting, and storyboarding. The full script and plot outline styles of major publishers are explored and practiced. There's an emphasis on research to enable the writer to translate the envisioned image into words for artist and audience. Business aspects such as submissions, working within publishing cooperatives, and self-publishing are presented.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4301 Young Adult Fiction

This course analyzes a selection of published young adult novels, with emphasis on the development of student works, including exploration of ideas and issues that sustain novel-length material. Also studied are plot construction, writing of scene and transition, and the weaving of theme into the whole.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4302 Story and Script: Fiction Techniques for the Media

Course adapts prose fiction to script form, attending to the variety of ways in which imaginative prose fiction techniques (image, scene, dialogue, summary narrative, point of view, sense of address, movement, plot and structure, and fiction material) are developed in script and applications to arts and communication fields such as advertising, scriptwriting for film, television, video, and radio. Course relates creative problem solving in prose fiction to media constraints, situations, and challenges.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4303 Dreams and Fiction Writing

Course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing, including researching the ways in which dreams have influenced the work of well known writers.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4304 Dialects and Fiction Writing

Dialect speech and writing have richly contributed to the breadth, variety, and authenticity of American and English literature. This course provides students with informed training in listening with a "good ear" and distinguishing between "eye dialect" and dialect that is both accurately and artistically rendered, with an understanding of the tradition of dialect writing in fiction. Students keep a journal and research the ways in which writers employ dialect in their fiction as well as what they have to say about such uses, while also developing a facility with dialect in their own fiction writing.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4305 Suspense Thriller Fiction Writing

Suspense, legal and medical thrillers, crime novels, and horror—various forms of the suspense thriller make the best-seller lists. Students read and analyze contemporary examples of the genre. In consultation with the instructor, students plan and begin writing their own suspense thrillers.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4306 Writing Popular Fiction

Course investigates a variety of fiction forms written for the popular market, including mysteries, romantic women's fiction, and dark fantasy novels. Emphasis is on analysis of given genres and characteristics of form and general technique. Students become aware of characteristics that define a popular genre novel and how to apply those defining techniques in their works. Because most popular fiction is market-driven, course includes some discussion of marketing.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4307 Researching and Writing Historical Fiction

The ever-popular genre of historical fiction is the focus of this course, which combines the study of research techniques with fictional techniques necessary to produce marketable prose. Through reading, research, and guidance of a historical fiction writer, students produce their own historical fiction. This course fulfills the bibliography and research requirement of the Fiction Writing major.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4308 Freelance Applications of Fiction Writing Training

Course looks at the application of the broad repertoire of fiction-writing techniques and approaches to creative nonfiction and freelance tasks found in various businesses and services including the creative nonfiction that appears in a

COURSE DESCRIPTIONS

FICTION WRITING

variety of publications and media. The student develops writing projects suitable for inclusion in his/her professional portfolios.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4309 Story to Stage: Adapting Prose Fiction to Stage Drama*

Students explore possibilities for adapting prose fiction to drama. Course includes readings, discussions, and videotapes of plays based upon fictional works such as *The Glass Menagerie*, *Native Son*, *Spunk*, and *Of Mice and Men*. Students experiment, creating their own adaptations from selected prose fiction of published authors as well as from their own work. Course is ideal for students wishing to work in script forms for stage, film, radio, TV, or other media.

4 CREDITS

PREREQUISITES: 55-4323 PLAYWRITING I*

COREQUISITES: 55-1101 FICTION WRITING I

55-4310 Playwriting Workshop II*

Students work with a well known playwright to develop dramatic sense for scene and overall movement of stage plays, the most important and basic form of script literature. Students read examples of plays and write in class. If possible, plays students write may be given staged readings by accomplished actors. Course focuses on major aspects of starting the play: scene and character development, dialogue, theme and narrative development, shaping of acts, and sounding the play in the voices of peer writers and actors.

4 CREDITS

PREREQUISITES: 55-4323 PLAYWRITING I*

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4311 Science Fiction Writing

Fresh approach to conception and writing of science fiction offers a current overview of the state of the field and techniques. Students develop original material and present their manuscripts to instructor for careful examination, possible class reading, and critique.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4312 Writing for Children

Writing books for children—from lap-sitter to young adult—covers fiction, creative nonfiction, and plays, with emphasis on characterization, theme, plot, setting, dialogue, and conflict. Professional tips on subject matter of interest to children, preparation of manuscripts for publication, and possible markets will also be studied.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4313 The Writing Body

No description available.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4315 Story and Journal

Students' personal journals and journals and notebooks of authors such as Melville, Kafka, Nin, and Böll are studied as devices for exploration of the imagination, recording of the living image, and development of various kinds of writing.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4316 Small Press Publishing

Course covers the how-to, economic, copyright, technical, and mailing regulation considerations of founding a press or magazine and examines the current, important phenomenon of the developing small-press movement in the American literary scene. Course includes an electronic publication component.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4317 College Literary Magazine Publishing

Students act as editors and production assistants for the Fiction Writing Department's award-winning annual publication *Hair Trigger*. Reading of submitted manuscripts and participating fully in the process of deciding what to publish and how to arrange selections, the students will work closely with the teacher of the course, who will also be faculty advisor for that year's magazine. The student editors will also be involved in production and marketing procedures. Editors of *Hair Trigger* have found the experience to be very useful on their resumes and in preparation for entry-level publishing positions.

4 CREDITS

55-4318 Bibliography and Research for Fiction Writers

Researched fiction, commercial and literary, is increasingly in demand. Course helps fiction writers learn how to research many popular genres of fiction and creative nonfiction on any subject area students may want to explore. Subjects for research might include historical, legal, scientific, military, archaeological, or classical studies. Fiction writers learn to use multiple facilities of the modern library and other research sources including computers. Students undertake a researched fiction or creative nonfiction project.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4319 Creative Non-Fiction

Course concentrates on application of fictional and story-writing techniques to non-fiction writing in the non-fiction novel, story, and memoir, as well as in travel, scientific, and anthropological writing. Books such as Norman Mailer's *Armies of the Night*, Truman Capote's *In Cold Blood*, and Mark Twain's *Life on the Mississippi* are studied. Students with a body of nonfiction material who wish to experiment with its nonfiction novelistic development find the course particularly useful.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

COURSE DESCRIPTIONS

FICTION WRITING

55-4320 Fiction Writers and Publishing

This course is designed to give developing fiction writers an understanding of the publishing industry. Attention is given to the history of fiction publishing in the United States and ongoing changes in the industry. The responsibilities of, and relationships among, writers, editors, literary agents, and publishing houses are explored. Students conduct in-depth research of fiction magazines and publishing houses. Students form their own in-class magazine and submit their work to the other student editors of the magazine. The course is designed for students working towards readying stories for submission. Students are encouraged to send their manuscripts out for publication at intervals during the semester. Guest speakers include: bookstore owners, editors, publishers, and published fiction writers.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4321 Advanced Science Fiction Writing Workshop*

Workshop builds on the original science fiction class, focusing on writing skills and techniques unique to the genre. Students practice generating story ideas, tempering imagination with logic, thinking in terms of the future and its multiple possibilities, selecting appropriate characters, and constructing plausible plots. Readings include collected short stories of science fiction master Alfred Bester and individual works by Robert Heinlein, C.M. Kornbluth, and others.

4 CREDITS

PREREQUISITES: 55-4311 SCIENCE FICTION WRITING

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4322 Fantasy Writing Workshop

In this class, students will explore the many facets of fantasy fiction, from heroic fantasy to contemporary fantasy to horror. Students will read classic short stories of the genre, with class discussion focusing on structure, content, the use of imagination combined with plausibility, and how these qualities apply to the student's own writing.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4323 Playwriting I

This course is an introduction to the basic techniques of structure and dialogue in playwriting. Written exercises must be submitted and discussed to identify dramatic events. Students will initiate the development of a one-act play or the first act of a three-act play.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4324 Interactive Storytelling

The internet provides a wealth of writing and publishing opportunities employing a wider range of skills and techniques than is found in print publishing. This course provides students with basic, hands-on training in order to complete interactive storytelling as well as an exploration of prose forms that adapt readily for Web venues. These projects will include text, creating and preparing images for the Web, planning the flow of a site, and designing pages, as well as creating internal and external links. Students read and view examples from the internet, compare these with print media, and write with these differences in mind.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4325 Screenwriting Workshop: Coverage of Adapted Screenplay in LA

Students will read and analyze a variety of novels that have been adapted into films. They will also read the scripts based on these works of prose and learn how to do "coverage," a standard practice used throughout the studio system. They will also view the films based on these published works. The students will then participate in weekly Q & A sessions with the screenwriters who originally adapted the above material, gaining first-hand knowledge and insight into the adaptation process. Prose and script coverage will be used to analyze different adaptation approaches and will serve as practice for entry-level positions in story editing or development offices in LA.

3 CREDITS

55-4326 Topics in Fiction: Techniques and Business of Adaptation in LA

Students in the program will take part in a lecture series, which will include authors, screenwriters, and producers who have either sold their published works to Hollywood or who have adapted published works for Hollywood. Other guest speakers will include entertainment attorneys and agents who will discuss the legalities of optioning and adapting pre-existing material. There will be almost 40 guest speakers in all.

3 CREDITS

55-4327 Adaptation in LA

Students develop a completed work of prose (novel, short story, magazine article, etc.) into an expanded outline, then into a detailed treatment for the screen. The outlining process will involve breaking down the prose, streamlining it into visual and essential pieces of dialogue, then registering the outline at the WGA (which will be a stop on one of our tours). A professional story editor/development executive will then collect an outline from each student, do coverage, then have individual meetings with each student to discuss vital story points. Based on feedback from the story editor, each student will revise his/her outline, then develop it into a full-length treatment (10-20 pages). Each student will pitch his/her treatments to development executives/producers at the end of the five-week program.

3 CREDITS

COURSE DESCRIPTIONS

FICTION WRITING

55-4328 Acquiring Intellectual Property for Adaptation in LA

This section of the program is designed to help students better understand the process of optioning copyrighted work by published authors.

3 CREDITS

55-4329 Practice Teaching: Outreach

This specialization provides increasingly intensive training in the theory and pedagogical approaches of the Story Workshop® approach to the teaching of writing. Students begin in Practice Teaching: Tutor Training by tutoring Fiction Writing undergraduates at Columbia College Chicago, and then move in Practice Teaching: Outreach to teaching in a variety of community outreach programs under the auspices of the Fiction Writing Department (often carried out in conjunction with the Center of Community Arts Partnership), either in community arts organizations or in elementary and secondary schools.

3 CREDITS

55-4330 Advanced Young Adult Fiction*

This course provides students with the opportunity to complete full-length original novellas begun in Young Adult Fiction (55-4301). Emphasis is on deepening understanding of scene, transition, character, and plot development. Rigorous rewriting and revision are key in working toward publishable quality. Students discuss the latest in young adult literature and current trends in publishing.

1-6 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I, 55-4301 YOUNG ADULT FICTION

55-4331 Practice Teaching: Tutor Training*

Story Workshop® concepts, philosophy, and teaching techniques are utilized to train and provide tutors who, concurrent with their training semester, staff the Fiction Writing Department tutoring program. Tutors assist Fiction Writing students who need help with reading and writing skills. Students are paid for work done in the tutoring program.

4 CREDITS

PREREQUISITES: 55-4102 FICTION WRITING II

55-4332 Practice Teaching: Classroom*

An intensive course in story workshop theory and practice.

4 CREDITS

*PREREQUISITES: 55-4331 PRACTICE TEACHING: TUTOR TRAINING**

55-4332J Practice Teaching: Advanced Tutor Training - Outreach

This course will build upon skills for community-based outreach programs acquired in Practice Teaching: Tutor Training through classroom study specific to teaching in campus and civic programs through the student's own experience or providing tutorial support to youth participants. The classroom activities and tutorials will be extended through the use of online chatrooms where advanced tutors-in-training can

exchange ideas, explore problem-solving techniques, and post questions about the theory and practices of outreach teaching. In addition, tutors and tutees can further cyber-chat about works in progress in order to maximize the benefits of the intensive study period.

4 CREDITS

55-4333 Playwriting: Advanced*

Students will develop a full-length script through a series of writing explorations that aim to develop the material from different points of view. Students will explore the material through prose, parody, character development exercises, point-of-view, genre, and collaborative exercises that deepen the students' understanding of story and situation. Students will also read and discuss plays from a variety of styles and genres to increase their understanding of the range of approaches to writing for performance.

4 CREDITS

PREREQUISITES: 55-4310 PLAYWRITING WORKSHOP II OR 31-3800 PLAYWRITING WORKSHOP II

CONCURRENT: 55-4109 NEW PLAYS WORKSHOP

55-4335 Journal and Sketchbook Ways of Seeing

Kafka, Goya, Faulkner, and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. Open to those interested in writing and/or visual art, the course will be team-taught by a writer and a visual artist, using interdisciplinary approaches in order to help students better "see" their narrative work. Students will consider their written and visual work fully through personal observation, seeing and responding simultaneously, and seeing-in-the-mind through imagination and memory.

4 CREDITS

55-4400 Fiction Writing-Directed Study

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS

55-4401 CR&W: Writers Reading the Tradition

No description available.

4 CREDITS

55-4402 Playwriting Process: Outreach and Inreach*

No description available.

3 CREDITS

*PREREQUISITES: 55-4323 PLAYWRITING I**

COURSE DESCRIPTIONS

FICTION WRITING

55-4403 Critical Reading and Writing: Page to Stage*

Students will read scripts of plays currently in production at Columbia and in the Chicago area, then attend rehearsals and productions of these plays. Students will explore the process of getting the dramatic text of a play from the page onto the stage through meetings and discussions with actors, directors, and designers, and in class work. Students will analyze and evaluate production values and respond to texts through journal entries, an oral report, and a final creative nonfiction essay.

4 CREDITS

*PREREQUISITES: 55-1101 FICTION WRITING I, 55-4101 FICTION WRITING I, 55-4323 PLAYWRITING I**

55-4404J Manuscript Preparation for Writers

In this class students will learn how to prepare manuscripts for submission and publication. Students will learn to give close attention to issues regarding the relationship between story content and the important role of style, punctuation, usage, and the many ways in which the visual appearance and impact of a manuscript's features (chapters, sections, breaks, etc.) affect not only the way in which the work is received by readers, editors, and publishers, but also how layout/setup affects the manipulation of time, movement, and dramatic impact.

2 CREDITS

55-4405 Critical Reading and Writing: Writers on the Road*

From the American road story to tales of immigrants and emigrants to adventures abroad—expatriation, political exile, and extended travel—dislocation from the familiar has for centuries played upon the imaginative processes of writers. Students will study a wide and diverse range of fiction and creative nonfiction writers who have explored the way in which prolonged or brief exposure to other countries and/or cultures has opened subject matter, story content, and individual voice.

4 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I, 55-4101 FICTION WRITING I

55-4406 Critical Reading and Writing: American Stage to Screen*

Students will read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, and Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

4 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I, 55-4101 FICTION WRITING I

*CONCURRENT: 55-4323 PLAYWRITING I**

MUSIC

J. RICHARD DUNSCOMB, CHAIRPERSON

The Music Department offers a curriculum that emphasizes musicianship and proficiency, self-expression, originality, professional training, and job assimilation. This includes being versed in all styles of music, from classical to jazz, from blues to gospel, and from hip-hop to reggae. Upon graduation, our students are prepared for real jobs in the real world.

The best way to learn music is to make music, and the Music Department offers many opportunities to build professional skills along with a portfolio of performances. Special opportunities abound, such as the Semester in LA, a program for our composers who specialize in composition for film and television. Music Department student ensembles perform at professional and educational events throughout the United States and abroad, such as the JVC Festival in New York, the International Association for Jazz Education (IAJE) conference, the Puerto Rico Conservatory of Music in Puerto Rico, and the Vicenza Jazz Festival and the Sant'Anna Arresi Festival in Italy.

The Music Department currently offers seven undergraduate programs that include Bachelor of Arts degrees in Composition, Instrumental Performance, Jazz Studies Instrumental Performance, and Jazz Studies Vocal Performance. We also offer Bachelor of Music degrees in Composition and in Contemporary, Urban and Popular Music Performance. Our MFA program, Music Composition for the Screen, is one of only two programs in the U.S. that offers an interdisciplinary MFA for scoring music for television, cinema, and interactive media.

All students take private lessons and can select from more than 20 ensembles in which to perform. They have access to some of the best equipment available, including two state-of-the-art computer music studios, a training and technology lab, and "smart" rehearsal spaces with the latest technology and archival methods. Our superbly equipped Music Center Concert Hall is in the heart of Chicago's South Loop and regularly presents artists of renown in performance and in workshops. The Music Department presents more than 200 feature concerts and workshops each year.

Music students at Columbia College Chicago receive a truly rich and unique learning experience. One of the most significant features is the diversity of its working faculty's musical background, talent, and skill. Most have recorded albums, composed, or performed music all over the world with internationally acclaimed ensembles. The faculty members are innovative working musicians who bring their professional experiences to the classroom and couple that with innovative academic approaches.

We also have the unique distinction of two in-residence professional ensembles: The Chicago Jazz Ensemble (CJE) and the International Contemporary Ensemble (ICE). Both of these internationally renowned ensembles work with our students in developing their music skills. Members of the CJE and Jon Faddis, Artistic Director, teach lessons, give master classes, appear as guest soloists, and act as mentors to our jazz students. The ICE performs our students' compositions and works with them in preparing their scores. Students learn their craft while interacting with professionals in virtually every department on campus, including Film and Video; Television; Theater; Audio Arts and Acoustics; Dance; Arts, Entertainment, and Media Management; and the Center for Black Music Research.

J. Richard Dunscomb
Chairperson, Music

PROGRAM DESCRIPTIONS

MUSIC

BACHELOR OF MUSIC IN COMPOSITION

In addition to receiving the basic music training of the core curriculum in musicianship and music literacy, Bachelor of Music students develop an understanding of music making and a body of work consistent with the college level. The Bachelor of Music curriculum is made of sequential courses designed to address skills specific to composers as well as to achieve fluency in the use of tools needed by a professional musician. With four levels of composition courses followed by private lessons in composition, the Composition sequence provides students with intensive training in the use of techniques and procedures to develop an original composition from concept to finished product. Students work with a variety of media, styles, and forms and apply the concepts learned in class to particular compositions. As part of their class work, students compose music in all main genres and styles of vocal and instrumental music for public performance. Two levels of orchestration and two of counterpoint complement the requirements for the Bachelor of Music in Composition. Other studies in music, such as 20th century music, computer music, songwriting, film scoring, and piano, complement our comprehensive curriculum in the form of required or elective courses. Students electing the Bachelor of Music in Composition degree can select any of the upper-level courses as elective courses if they meet the prerequisites.

Two tracks for specialization are available, one in Composition and the other in Film Scoring. The Film Scoring track incorporates a semester in Los Angeles studying at the CBS Studios in Studio City.

BACHELOR OF ARTS IN MUSIC

The Bachelor of Arts in Music provides students with a comprehensive training in the field, which includes both thorough grounding in traditional procedures and contemporary practical application with hands-on training. Students can choose from five different concentrations: Composition, Instrumental Performance, Vocal Performance, Jazz Instrumental Performance, and Jazz Vocal Performance. Students can begin their concentration as early as their first semester.

During the first two years of study, students broaden their knowledge with courses in theory, harmony, sight-singing, musicianship, and keyboard. The following four semesters include courses in music history and analysis. Throughout this course of study, students also participate in ensembles and private lessons specific to their emphasis. Faculty advisors guide students in choosing courses and ensembles appropriate to each student's goals.

Student experiences are enhanced through many unique opportunities in the Music Department, such as the Spring Festival of Composers, Columbia College Singers Alliance, Jazz Gallery Performances, and the Student Concert Series. Through the programming of the Chicago Jazz Ensemble, the professional jazz orchestra in residence at Columbia College Chicago since 1965, students have the opportunity to learn from professionals in the classroom and in performance.

Careful planning through departmental advising with faculty also allows the student to effectively integrate the Liberal Arts and Sciences core curriculum with the study of their major.

Graduates of the program are prepared for a number of possible careers that range from performing to arranging and composing and have gained the tools to consider pursuing a graduate degree in music. Students have the opportunity to study diverse musical styles and forms of music, and will discover the varied creative directions their lives and careers can take.

CONCENTRATIONS

COMPOSITION CONCENTRATION

The Bachelor of Arts in Music with an emphasis in Composition is a degree appropriate for undergraduates who wish to major in music as a part of a liberal arts program. This degree is intended for students who seek a broad program of general education within a music framework. The Bachelor of Arts in Composition focuses on the ability of students to compose original instrumental and vocal music and to understand compositional techniques, including harmony, counterpoint, form, and orchestration.

INSTRUMENTAL PERFORMANCE CONCENTRATION

The Instrumental Performance concentration includes courses specifically designed to develop ensemble and solo performing skills. The Music Department recognizes the unique goals, needs, and abilities of instrumentalists and offers a course of study that trains students with diverse backgrounds to develop the skills necessary to function in a variety of styles and in a variety of professional situations. The Music Department offers private instruction in guitar, bass, strings, keyboard, winds, and percussion.

The Instrumental Performance concentration focuses on performance opportunities that explore classical, pop, rock, jazz, gospel, blues, and musical theater idioms. In addition to the core sequence of courses in musical literacy, courses in composition and arranging are also recommended for those students in the Instrumental Performance concentration.

All students enrolled in private instrumental instruction participate in a jury held at the end of each semester. At that time each student receives an evaluation from Columbia College faculty as well as professionals in the field. The capstone experience for the instrumentalist is the senior recital, which is a creative demonstration of the student's college experience and preparation for professional work.

PROGRAM DESCRIPTIONS

MUSIC

VOCAL PERFORMANCE CONCENTRATION

The Vocal Performance concentration includes courses specifically designed for singers and students interested in the vocal art, as well as private voice instruction in contemporary music of many genres. The Music Department recognizes the unique goals, needs, and abilities of singers and offers a course of study that trains students with diverse backgrounds to develop a unique vocal style based on traditional technique.

The Vocal Performance concentration offers courses that explore classical, pop, rock, jazz, gospel, blues, and musical theater idioms. Practical procedures such as working on stage and developing solo and ensemble technique are emphasized. Students also take three levels of Techniques in Singing courses designed to guide students in the fundamentals of good vocal technique along with development of a personal singing style. Participation in vocal and instrumental ensembles is required.

All students enrolled in private voice instruction participate in a jury held at the end of each semester. At that time each student receives an evaluation from Columbia College voice faculty as well as professionals in the field. The capstone experience for the singer is the senior recital, which is a creative demonstration of the student's college experience and preparation for professional work.

JAZZ INSTRUMENTAL PERFORMANCE CONCENTRATION

The Jazz Instrumental concentration includes courses specifically designed for jazz instrumentalists. The Music Department recognizes the unique goals, needs, and abilities of jazz musicians and offers courses of study in the history of jazz, jazz improvisation, jazz composition and arranging, jazz styles and analysis, private instruction, and performance.

Students engage in performances on campus and in the city of Chicago. Jazz Studies students have regular access to recording opportunities in the studios of the Audio Arts and Acoustics Department.

All students enrolled in private jazz instrumental instruction participate in a jury held at the end of each semester. At that time each student receives an evaluation from Columbia College jazz faculty as well as professionals in the field. The capstone experience for Jazz Instrumental students is the senior recital, which is a creative demonstration of the student's college experience and preparation for professional work.

JAZZ VOCAL PERFORMANCE CONCENTRATION

The Jazz Vocal concentration includes courses specifically designed for singers pursuing a career in jazz performance. The Music Department recognizes the unique goals, needs, and abilities of singers and offers a course of study that trains students with diverse backgrounds to develop a unique vocal style with fundamentals in jazz techniques.

The Jazz Vocal concentration offers courses that explore contemporary and traditional jazz idioms. Practical procedures such as working on stage and developing solo and ensemble techniques are emphasized, along with the study of improvisation and style. Students also take two levels of Techniques in Singing courses designed to guide the students in the fundamentals of good vocal technique while developing a personal style in jazz singing. Participation in Vocal Jazz Ensemble and in instrumental jazz combos is required. Performing opportunities are also available with the Columbia College Chicago Jazz Ensemble.

All students enrolled in private voice instruction participate in a jury held at the end of each semester. At that time each student receives an evaluation from Columbia College voice faculty as well as professionals in the field. The capstone experience for the singer is the senior recital, which is a creative demonstration of the student's college experience and preparation for professional work.

COURSE DESCRIPTIONS

MUSIC

32-1000 Recital Attendance

This zero-credit, pass/fail course requires that students attend a minimum of five Music Department recitals per semester. Because an important element of musical training is learning to listen actively, the course provides opportunities for students to hear a wide variety of music played by different kinds of instruments and ensembles and performed by professionals and fellow students. Pass/fail is determined by attendance.

32-1100 Introduction to Music Theory

Course prepares students for study of theory and is based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication. Students develop a sense of self-discipline required for the study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively.

3 CREDITS

32-1110 Sightsinging, Musicianship, and Ear Training I*

Course provides intensive ear training drills designed to develop listening skills, particularly pitch, interval, chord, and rhythm recognition.

2 CREDITS

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY

32-1120 Theory, Harmony, and Analysis I*

Fundamental course in music literacy covers basic concepts of notation, rhythm, tonality, and harmony, emphasizing in-depth understanding of intervals, triads, major and minor scales, duple and triple meters, sightsinging, and dictation. Students learn written musical theory for these topics and have the ability to replicate them through dictation and performance.

3 CREDITS

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY

32-1321 Guitar Techniques I*

Course provides class instruction for jazz guitar. Students will learn linear techniques, sightread on their instruments, and begin study of jazz harmony.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

COREQUISITES: 32-2825 JAZZ GUITAR ENSEMBLE

32-1322 Guitar Techniques II*

A continuation of 32-1321 Guitar Techniques I, the course extends study of harmonic and sightreading skills on the fretboard and completes training in mechanical skills necessary for professional-level performance.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

CONCURRENT: 32-2825 JAZZ GUITAR ENSEMBLE

32-1540 Musical Theater Vocal Workshop I

This is a beginning level course in singing for the musical theater performer. It is designed to familiarize students with fundamental vocal techniques and musical theater repertoire and to help students become comfortable with solo and ensemble singing onstage.

2 CREDITS

32-1601 Exploring the Art of Music*

Required introductory course teaches basic material of music with little or no reference to written music. Included are ear-training, rhythms, games, words and music, form, ensemble procedures, sound, singing, and improvisation. Lectures, concerts, and videos are presented for historical, cultural, and musical reference. Substantial written work is required.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111

WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

32-1610 Music Through the Ages, from Chant to R&B

This course examines music from early times to the present day, giving special attention to the body of works typically identified as "Western art music." It covers a wide variety of music—including genres that range from Gregorian chant to R&B—and situates this music meaningfully with the help of historical information, cultural context, musical vocabulary, and critical concepts. At the conclusion of this course, successful students will listen to a wide variety of musical genres knowledgeably and perceptively, and write about them confidently. They will furthermore be able to discuss music, not simply as humanly organized sound, but as a set of practices that reflect, shape, and organize their social and cultural contexts.

3 CREDITS

32-1620 Popular Contemporary Music

This course examines the history of contemporary music since 1950, particularly rock and roll, and the social values that have contributed to its stylistic development. The exploration of the trends in popular music focuses on movements that reflect important political and cultural currents in the United States and across the globe.

3 CREDITS

32-1621 Introduction to Black Music

Course offers a general survey of black music with major emphasis on significant music forms, styles, and historical and sociological environments in the United States. Required student participation is integrated with lectures that are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.

3 CREDITS

COURSE DESCRIPTIONS

MUSIC

32-1624 Afro-Latin and Caribbean: US Musical Crosscurrents

This course offers a general survey of black music of the African Diaspora with major emphasis on significant forms and styles and their historical and sociological environments in the Americas. Lectures are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments. Student participation is required.

3 CREDITS

32-1625 Popular Music Traditions*

This course focuses primarily on North American English-language styles but makes reference to other popular musics from around the world. It begins with a survey of popular musics of the 1950s, '60s, and '70s, includes a unit on older 19th and 20th century forms, and concludes with music from the recent past. This course engages the sounds, form, and structure of popular musics, but it also examines how these musics address, sustain, and transform their social context.

2 CREDITS

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY

32-1628 The Chicago Blues Scene: From the Past to Preservation

This course surveys the past, present, and future of the blues and the impact Chicago, as the "Blues Capital," has had on the world culturally, sociologically, and economically. This course will give students the opportunity to study the living tradition of the blues through readings, videos, live performances, and the music itself. The class will feature workshop sessions where students perform some of the compositions they've encountered.

2 CREDITS

32-1631 The Jazz Tradition

This course utilizes lectures and demonstrations to explore jazz in all its forms, including its musical and social antecedents. Covered are ragtime, New Orleans jazz, swing, bebop, cool jazz, and avant-garde jazz, with special emphasis on Bird, Gillespie, Coltrane, Ellington, and Jelly Roll Morton.

3 CREDITS

32-1651 Introduction to Musics of the World

This course examines musical traditions from around the world. Many kinds of music are considered, including: folk genres, contemporary popular styles, and court and classical traditions. It examines music as a vital component in culture and lived experience. It considers the roles music plays in national society and public culture, and it develops students' musical vocabularies, teaching them to listen analytically. Classroom instruction will include discussions, lectures, films, and recordings.

3 CREDITS

32-1800 Columbia College Chorus

Rehearse, discuss, and perform choral repertoire of various genres including classical masterworks, indigenous world music, and popular styles. Perform a cappella as well as with piano, percussion, and assorted instrumental accompaniment.

Receive instruction in healthy vocal technique and desirable ensemble attributes: intonation, blend, balance, appropriate tone quality, and critical listening.

1 CREDIT

32-1801 Gospel Choir*

Entry-level music students learn and perform solo and ensemble gospel literature, including traditional spirituals and anthems. Students will initially learn by ear and then learn to read and notate as well as analyze and describe gospel music. Additional emphasis is placed on understanding the relationship among gospel music, the other arts, and the cultural context in which contemporary gospel music functions.

1 CREDIT

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY

32-1802 Jazz Pop Choir*

Understanding and mastery of America's original art music will be advanced through rehearsal and performance of group vocal jazz repertoire in a variety of styles. Traditional choral skills of blend, balance, unison, and harmonic intonation, and articulation in swing, pop, and latin genres will be studied through rehearsal and performance using microphones and sound reinforcement. Students will learn to sing with a rhythm section, a capella, as soloists, and in men's, women's, and mixed small groups. An end-of-semester performance has been scheduled, and additional performances will be added on and/or off campus, subject to member availability. Occasional master classes and workshops may be substituted for rehearsals. Independent practice and memorization is required, as are weekly sectional rehearsals.

1 CREDIT

32-1880 The Groove Band*

Performance class centers on popular music, particularly the various grooves of rock and roll, and culminates in a concert performance.

1 CREDIT

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY

32-1881 Blues Ensemble*

Entry-level music students will learn to play the blues as an ensemble in a professional setting. Course will examine sociological and historical aspects of the blues and its current and future role in society. Chicago's unique position as a world blues capital will be featured through visits to local blues clubs and jam sessions.

1 CREDIT

PREREQUISITES: 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-1900 Music Theory for Recording Engineers

Course is for sound engineers who wish to have working knowledge of music to function in a recording environment with musicians. Students gain understanding of different musical terms related to recording; learn to recognize different musical idioms; visually and aurally distinguish orchestral instruments; learn basic music theory; and follow a lead sheet, jazz score, or classical score.

3 CREDITS

COURSE DESCRIPTIONS

MUSIC

32-1915 Technology for Musicians*

This course introduces the student to the various technology tools that will be used in courses throughout the music program. Topics will include softwares for score and lead sheet preparation, and an introduction to music creation in digital environments using virtual instruments, soft-synths, and the digital/audio workstation.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

COREQUISITES: 32-2132 KEYBOARD II

32-2111 Sightsinging, Musicianship, and Ear Training II*

Knowledge obtained in Sightsinging, Musicianship, and Ear Training I is applied with extensive sightsinging and dictation of rhythmic exercises and diatonic melodies in one and two parts. Major, minor, and modal scales are explored as are more sophisticated rhythmic values and time signatures. Students perform a diatonic melody in major or minor without the aid of an instrument, sightsing a diatonic melody in major or minor, and sing a melody while playing a simple accompaniment on the piano.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2112 Sightsinging, Musicianship, and Ear Training III*

Course continues development of skills acquired in Sightsinging and Musicianship I with extensive dictation and sightsinging of melody and rhythm in one, two, and three parts. Nondiatonic melodies as well as compound meters and polymeters are explored. Students perform chromatic melody in major, minor, or any mode without aid of an instrument; sightsing a chromatic melody in major, minor, or any mode; and sing a melody while playing a two-hand accompaniment on the piano.

2 CREDITS

PREREQUISITES: 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II

32-2113 Sightsinging, Musicianship, and Ear Training IV*

Course continues development of skills acquired in Sightsinging, Musicianship, and Ear Training II with extensive dictation and sightsinging of melody and rhythm that includes current musical procedures. Students perform one, two, three, and four part music containing chromatics, seventh chords, and mixed meters; sightsing a melody employing mixed meters; and sing a melody while playing an accompaniment that includes chromatics, seventh chords, and mixed meters.

2 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2132 KEYBOARD II OR 32-2311 JAZZ KEYBOARD

32-2121 Theory Harmony and Analysis II*

This is a harmony course with an emphasis on practical application. Material includes major and minor keys, the modes, inversions, voicing, harmonizing a melody, harmonic analysis, and extensive drill in recognizing and replicating triads. Students write chord progressions in four voices using diatonic and nondiatonic chords showing thorough voice-leading principles; effectively harmonize a melody with cadences, nonchord tones, root movements, and harmonic rhythm; and hear and identify harmonic progressions through dictation.

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2122 Theory, Harmony, and Analysis III*

Advanced course in harmony emphasizes 20th century procedures including large chords in thirds, nonthird chords, and chord streams. Course deals with relationships among harmony, melody, and form and includes extensive drill in chordal singing and recognition. Students write chord progressions using diatonic and nondiatonic chords, including all types of seventh chords, secondary chords, modulatory progressions, and chord streams, and they hear and identify chord progressions through dictation.

3 CREDITS

PREREQUISITES: 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2131 KEYBOARD I

32-2131 Keyboard I*

Students are instructed in playing the piano and becoming acquainted with the grand staff and note values. Students play major scales using both hands in any key; play pentachords and cadential sequences in all major and minor keys; analyze, play, and transpose short melodies in major and minor keys in either hand; harmonize longer melodies in major and minor keys; and perform a short piece from a piano score using both hands.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2132 Keyboard II*

Continuing the work begun in Keyboard I, course expands the sightreading of simple two-part pieces for the piano. Emphasis is on strength and positioning; coordination of the hands is more highly developed and stressed. Students harmonize melodies using broken chords and hand position changes; perform piano music using inversions and arpeggiated figures; and perform short ensemble pieces and longer solos from a piano score.

2 CREDITS

PREREQUISITES: 32-2131 KEYBOARD I

32-2133 Keyboard Harmony I*

Students apply harmony and general theory to piano keyboard. Using a four-note texture with sound voice leading, students read and play at sight chord progressions employing primary and secondary chords and the dominant seventh chord

COURSE DESCRIPTIONS

MUSIC

in major and minor keys of up to three sharps or flats. Harmonization of a simple melody is played using the right hand for melody and the left hand for chordal accompaniment.

2 CREDITS

PREREQUISITES: 32-2132 KEYBOARD II OR 32-2311 JAZZ KEYBOARD

32-2211 Composition I: Basic Principles of Twentieth Century Composition*

Course teaches first-year students to write motives, phrases, sentences, and periods to build simple forms. The final assignment is composition of a piece for a wind instrument and a string instrument that is performed at semester's end.

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2212 Composition II*

A continuation of Composition I, course emphasizes study of larger forms, chromatic harmony, and instrumentation. Students compose a piece for violin or violoncello and piano as their final assignment and a series of short pieces for piano as additional class work. Final assignment receives public performance at semester's end.

3 CREDITS

PREREQUISITES: 32-2211 COMPOSITION I: BASIC PRINCIPLES OF TWENTIETH CENTURY COMPOSITION

32-2221 Songwriting*

Workshop examines the craft of popular songwriting from a historical perspective with a practical viewpoint. Course is designed for composers and lyricists who are already writing and wish to broaden their understanding of the craft. Collaborations between composers and lyricists within this workshop are encouraged.

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II

32-2250 Pop Arranging*

Course examines techniques of orchestration for smaller pop ensembles, including amplified instruments and synthesizers. Compositional skills are developed through layering of sound, and enrichment and transformation of basic pop chord progressions. Students construct arrangements for four to eight brass and wind instruments combined with rhythm instruments (piano, drums, guitar, bass) and background vocals in various pop styles, such as hard rock, contemporary, R&B, new wave, hip-hop, and blues.

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2131 KEYBOARD I

32-2251 Orchestration I*

Course examines all instruments of the orchestra with respect to range, capability, and characteristics of timbre. Students arrange piano scores for smaller ensembles during

four in-class workshops where players sight read students' arrangements. Coursework includes preparation of scores and parts critiqued by instructor and participants.

3 CREDITS

PREREQUISITES: 32-2113 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING IV, 32-2212 COMPOSITION II, 32-3121 THEORY, HARMONY, AND ANALYSIS IV

32-2311 Jazz Keyboard*

Continuation of Keyboard I, course covers seventh and ninth chords plus extended and altered variations related to the jazz idiom. Students further develop aural skills and learn jazz keyboard voicing and comping while performing jazz standards.

2 CREDITS

PREREQUISITES: 32-2131 KEYBOARD I

32-2321 Sightreading for Guitarists*

Course is designed to develop the guitarist's ability to read music at sight.

3 CREDITS

PREREQUISITES: 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II

32-2322 Fretboard Harmony*

Class teaches guitarists working knowledge of chords, intervals, and standard chord progressions. Students learn how chords look and sound and how they relate to one another. Topics include chord constitution, the transfer process, modern extended chords, chord substitutions, chromatic alteration, chord symbols and symbol duplication, and polytonality/composite harmonic structures.

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2821

32-2323 Guitar Techniques III*

This is an advanced level course for the contemporary guitarist. It is designed to expand the student's knowledge of linear, harmonic, and sightreading techniques and to prepare the student for advanced work in jazz and contemporary idioms.

2 CREDITS

*PREREQUISITES: 32-1322 GUITAR TECHNIQUES II**

32-2411 Fundamentals of Conducting*

Course focuses on physical technique of conductor: beat patterns, preparatory beats, cutoffs, and gestures for dynamics, tempo, and character. Students conduct one another in a varied repertoire of vocal, choral, and instrumental music. Through ear training exercises, students also drill the ability to accurately hear several musical lines simultaneously. Students learn rehearsal techniques, how to study and memorize a score, and how to organize and plan performances for a music ensemble.

2 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II

COURSE DESCRIPTIONS

MUSIC

32-2511 Techniques in Singing I

Beginning vocal students are taught correct breathing technique, projection, and the necessary skills for articulation of song. Instruction acquaints students with both physical and mental aspects of singing. Students apply their new technique to appropriate vocal repertoire.

2 CREDITS

COREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2512 Techniques in Singing II*

Course continues and expands skills learned in Techniques in Singing I. Students identify vocal strengths and weaknesses, set goals, apply proper vocal technique, and increase repertoire.

2 CREDITS

PREREQUISITES: 32-2511 TECHNIQUES IN SINGING I

COREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II

32-2520 Solo Singing*

Course is intended for students who wish to learn the fundamentals of solo style and presentation techniques. Students learn through textual and musical analyses how to prepare a song for performance, reduce stage fright, and use a microphone.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I

32-2522 Styles for the Contemporary Singer*

Course is designed for students interested in analysis and practice of beginning improvisational techniques as they apply to contemporary popular music. Elements involved in non-classical styles are presented through discography and exercises. Genres studied include, but are not limited to, blues, gospel, R&B, jazz, rock, country-western, latin, and urban pop. Students identify and apply common elements of contemporary singing styles from selected repertoire.

2 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2512 TECHNIQUES IN SINGING II AND PRIVATE VOICE LESSONS OR SOLO SINGING

32-2541 Musical Theater Vocal Workshop II*

This is a continuing level course in singing for the musical theater performer. It is designed to expand students' vocal techniques and musical theater repertoire, and to prepare students for the audition process and advanced work in solo and ensemble singing.

2 CREDITS

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY, 32-1540 MUSICAL THEATER VOCAL WORKSHOP I

COREQUISITES: 31-1205 ACTING I: SCENE STUDY, 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2545 Singing On-Stage*

This course for singers explores many facets of the "on-stage" experience with a focus on repertoire from many styles, cultures, and historical perspectives. Music in English and other languages will be studied and performed. Works by composers such as Adam de la Halle, Mozart, Scott Joplin, Breuer, Telson, and William Russo will be presented with staging, props, and costuming.

2 CREDITS

PREREQUISITES: 32-2512 TECHNIQUES IN SINGING II

32-2605 Topics in Contemporary Music*

Topics in Contemporary Music is divided into three sections of five weeks each, with lecturers/facilitators discussing different styles and genres of contemporary and popular music. Subjects will vary each semester. Each session is designed to expose the student to the cultural, social, and historical influences of style in popular commercial music. These subjects will include discussions, analysis, and demonstrations of jazz, opera, sacred/gospel/inspirational, third world, classical, rhythm and blues, hip hop, urban, country, and rock styles. Influential artists who have contributed to the popularity of certain music will be profiled. Some of the subjects presented will address practical approaches to performance skills and show production.

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-1601 EXPLORING THE ART OF MUSIC OR 32-1610 MUSIC THROUGH THE AGES, FROM CHANT TO R&B

32-2611 Music History and Analysis I*

This course is designed to help students place music in a historical and cultural perspective, to develop an understanding of musical styles, and to identify technical and formal features of music from a number of historical eras: Antiquity, the Middle Ages, the Renaissance, and the Baroque era.

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2131 KEYBOARD I

32-2612 Music History and Analysis II*

This course is designed to help students place music in a historical and cultural perspective, to develop an understanding of musical styles, and to identify technical and formal features of music from 1750 to the present day. It examines music from the Classic era, the Romantic era, and the 20th and 21st centuries.

3 CREDITS

PREREQUISITES: 32-2311 JAZZ KEYBOARD, 32-2611 MUSIC HISTORY AND ANALYSIS I OR 32-2132 KEYBOARD II, 32-2611 MUSIC HISTORY AND ANALYSIS I

MUSIC

32-2652 Latin American Music: History and Culture*

This class will show how much the music, history, and culture were shaped through the interaction of native civilization and the environment and the effects of successive waves of population (Natives, Europeans, Africans, Asians). The course will also examine ecologic and demographic catastrophes and economic revolution, as well as dramatic political and cultural changes that punctuated Latin America's history and shaped its music. The Native, European, and African musical inheritance and how all these elements mixed to create the Latin American folkloric, popular, and classical music are going to be studied in the appropriate social and cultural context. Multimedia resources will help to illustrate the class with examples on archeological sites, visual arts, music, and literature related with each one of the units in the course.

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2701 Private Lessons: Classical Voice*

Voice lessons in classical music are available to Music majors taking at least one other music course concurrently or to Musical Theater Performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend four concerts per semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I

CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2702 Secondary Private Lessons: Classical Voice

Secondary voice lessons in classical music are available to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2703 Private Lessons: Pop/Rock Voice*

Voice lessons in popular idioms are available to music majors taking at least one other music course concurrently, or to musical theater performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend four concerts per semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I

32-2704 Secondary Private Lessons: Pop/Rock Voice*

Secondary voice lessons in popular idioms are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2705 Private Lessons: Jazz, Blues, and Gospel Voice*

Voice lessons in jazz, blues, and gospel are available to Music majors who are taking at least one other music course concurrently or to Musical Theater Performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend five concerts per semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I

CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2706 Secondary Private Lessons: Jazz, Blues, and Gospel Voice*

Secondary voice lessons in jazz, blues, and gospel idioms are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

CONCURRENT: PRIMARY PRIVATE LESSONS

COREQUISITE: 32-2511 TECHNIQUES IN SINGING I

32-2707 Private Lessons: Musical Theater Voice*

Voice lessons in stage repertoire are available to Music majors taking at least one other music course concurrently or to Musical Theater Performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend four concerts per semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I

CONCURRENT: 32-1000 RECITAL ATTENDANCE

COURSE DESCRIPTIONS

MUSIC

32-2708 Secondary Private Lessons: Musical Theater Voice*

Secondary voice lessons in stage repertoire are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: PRIMARY PRIVATE LESSONS

32-2711 Private Lessons: Piano*

Beginning piano lessons are available to Music majors who are registered concurrently for Keyboard Ensemble. Teachers are available for 15 lessons or the equivalent. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2132 KEYBOARD II OR 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2311 JAZZ KEYBOARD
CONCURRENT: 32-1000 RECITAL ATTENDANCE, 32-2810 KEYBOARD ENSEMBLE

32-2712 Secondary Private Lessons: Piano*

Secondary piano lessons are available to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2131 KEYBOARD I
CONCURRENT: PRIMARY PRIVATE LESSONS

32-2715 Private Lessons: Jazz Piano*

Jazz piano lessons are available to Music majors taking Jazz Keyboard Ensemble concurrently. Teachers are available for 15 lessons or the equivalent. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2131 KEYBOARD I, 32-2132 KEYBOARD II OR 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2131 KEYBOARD I, 32-2311 JAZZ KEYBOARD
CONCURRENT: 32-1000 RECITAL ATTENDANCE, 32-2813 JAZZ KEYBOARD ENSEMBLE

32-2716 Secondary Private Lessons: Jazz Piano*

Secondary jazz piano lessons are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2131 KEYBOARD I
CONCURRENT: PRIMARY PRIVATE LESSONS

32-2721 Private Lessons: Finger-style and Classical Guitar*

Lessons in finger-style and classical guitar are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE, 32-2823 CLASSICAL GUITAR ENSEMBLE

32-2722 Secondary Private Lessons: Finger-Style and Classical Guitar*

Secondary lessons in finger-style and classical guitar are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: PRIMARY PRIVATE LESSONS

32-2723 Private Lessons: Fusion Rock Guitar*

Lessons in fusion rock guitar are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

COURSE DESCRIPTIONS

MUSIC

32-2724 Secondary Private Lessons: Fusion Rock Guitar*

Secondary lessons in fusion rock guitar are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: PRIMARY PRIVATE LESSONS

32-2725 Private Lessons: Jazz Guitar*

Lessons in jazz guitar are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2726 Secondary Private Lessons: Jazz Guitar*

Secondary lessons in jazz guitar are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: PRIMARY PRIVATE LESSONS

32-2727 Private Lessons: Bass and Bass Guitar*

Lessons on the bass and bass guitar are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2728 Secondary Private Lessons: Bass/Bass Guitar*

Secondary lessons on the bass and bass guitar are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: PRIMARY PRIVATE LESSONS

32-2731 Private Lessons: Percussion and Drums*

Percussion lessons are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2732 Secondary Private Lessons: Percussion and Drums*

Secondary percussion lessons are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: PRIMARY PRIVATE LESSONS

32-2741 Private Lessons: Trumpet and Trombone*

Trumpet and trombone lessons are available to Music majors taking Brass Ensemble concurrently. Teachers are available for 15 lessons or the equivalent. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2742 Secondary Private Lessons: Trumpet, Trombone and Tuba

Secondary trumpet, trombone, and tuba lessons are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: PRIMARY PRIVATE LESSONS

32-2751 Private Lessons: Saxophone, Flute, Clarinet*

Saxophone, flute, and clarinet lessons are available to Music majors taking Woodwind Ensemble concurrently. Teachers are available for 15 lessons or the equivalent. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

COURSE DESCRIPTIONS

MUSIC

32-2752 Secondary Private Lessons: Sax, Flute, Clarinet*

Secondary saxophone, flute, and clarinet lessons are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2761 Private Lessons: Strings*

Lessons in stringed instruments are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY, 32-1120 THEORY, HARMONY, AND ANALYSIS I

CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2762 Secondary Private Lessons: Strings*

Secondary lessons in stringed instruments are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2781 Private Lessons: Conducting*

Conducting lessons are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2782 Secondary Private Lessons: Conducting*

Secondary conducting lessons are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2791 Private Lessons: Composition*

Advanced composition lessons are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. These lessons may be taken as many as four times.

2 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2132 KEYBOARD II, 32-3211 COMPOSITION III OR 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2311 JAZZ KEYBOARD, 32-3211 COMPOSITION III

CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2792 Secondary Private Lessons: Composition*

Secondary composition lessons are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2211 COMPOSITION I: BASIC PRINCIPLES OF TWENTIETH CENTURY COMPOSITION

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2800 Vocal Jazz*

Course offers participation in performance-oriented vocal jazz ensemble. Much memorization is required along with study of improvisation through use of jazz scales, blues scales, and modes. Final concert performance.

1 CREDIT

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2511 TECHNIQUES IN SINGING I

32-2803 Vocal Lab*

Learn ensemble technique from the inside out. Advanced vocal students explore concepts of blend, intonation, tone quality, critical listening, arranging, and rehearsing. Repertoire draws upon various genres and may incorporate movement and body percussion. Students augment their vocal technique through daily pedagogy.

1 CREDIT

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2511 TECHNIQUES IN SINGING I

32-2810 Keyboard Ensemble*

Advanced course which, in combination with private lessons, aims to improve keyboard skills, including sight reading, ensemble playing, and solo performance. In addition, students study ensemble literature and historical and contemporary approaches to the keyboard repertoire and technique. The

COURSE DESCRIPTIONS

MUSIC

course is a performance/learning opportunity for all students taking private piano lessons and satisfies ensemble requirements for students concentrating in piano instrumental performance.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2132 KEYBOARD II

CONCURRENT: 32-2711 PRIVATE LESSONS: PIANO

32-2811 SPECTRA*

Advanced students further their study of healthy vocal technique and ensemble singing, in tandem with regular sight reading and performing. Performances incorporate a cappella and amplified singing, vocal and body percussion, movement, and projected images. Spectra is accompanied by keyboard, bass, and percussion.

1 CREDIT

PREREQUISITES: 32-2803 VOCAL LAB

32-2813 Jazz Keyboard Ensemble

In combination with private jazz piano lessons, the course aims to improve keyboard skills, including sight reading, ensemble playing, and solo performance. Students study jazz literature and historical and contemporary approaches to keyboard repertoire and technique in a group setting.

1 CREDIT

CONCURRENT: 32-2715 PRIVATE LESSONS: JAZZ PIANO

32-2823 Classical Guitar Ensemble

Course provides performing group experience for classical guitar. Groups prepare classical compositions by Bach, Scarlatti, Albeniz, and others. Note reading and classical technique are applied. Class may be taken eight times for credit.

1 CREDIT

CONCURRENT: 32-2721 PRIVATE LESSONS: FINGER-STYLE AND CLASSICAL GUITAR

32-2825 Jazz Guitar Ensemble*

For intermediate and advanced guitarists, course emphasizes ensemble playing for the electric jazz guitar. Through rehearsal of appropriate multiple-part arrangements and through the practice of comping and improvisation, the group prepares a series of performances. Students increase repertoire and develop musicianship skills.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2725 PRIVATE LESSONS: JAZZ GUITAR

32-2830 Percussion Ensemble*

Performance ensemble is made up entirely of percussion instruments of both definite and indefinite pitch. Course develops sight reading ability and ensemble skills and may be repeated three times for credit.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-2731 PRIVATE LESSONS: PERCUSSION AND DRUMS

32-2844 Brass Ensemble

In combination with private brass lessons, course aims to improve musicianship skills, including sight reading, ensemble playing, and solo performance. Students study ensemble literature and historical and contemporary approaches to brass repertoire and technique.

1 CREDIT

CONCURRENT: 32-2741 PRIVATE LESSONS: TRUMPET AND TROMBONE

32-2855 Woodwind Ensemble*

In combination with private brass lessons, this course aims to improve musicianship skills, including sight reading, ensemble playing, and solo performance. Students study ensemble literature and historical and contemporary approaches to brass repertoire and technique.

1 CREDIT

PREREQUISITES: 32-2751 PRIVATE LESSONS: SAXOPHONE, FLUTE, CLARINET

CONCURRENT: 32-2751 PRIVATE LESSONS: SAXOPHONE, FLUTE, CLARINET

32-2863 New Music Ensemble*

Ensemble class rehearses and performs contemporary concert music, both traditional and non-traditional, written for distinctive instrumental combinations. Students develop musicianship and performance skills and expand their repertoire.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2711 PRIVATE LESSONS: PIANO, 32-2711 OR 32-2715 PRIVATE LESSONS: JAZZ PIANO, OR 32-2721 PRIVATE LESSONS: FINGER-STYLE AND CLASSICAL GUITAR OR 32-2723 PRIVATE LESSONS: FUSION ROCK GUITAR, 32-2725 PRIVATE LESSONS: JAZZ GUITAR, PRIVATE LESSONS: BASS AND BASS GUITAR OR 32-2731 PRIVATE LESSONS: PERCUSSION AND DRUMS OR PRIVATE LESSONS: TRUMPET AND TROMBONE OR 32-2751 PRIVATE LESSONS: SAXOPHONE, FLUTE, CLARINET OR 32-2761 PRIVATE LESSONS: STRINGS

32-2880 Jazz Combo*

Course consists of a performing group experience for instrumentalists and singers in which high professional standards of small group performance are explained and achieved. Performances include music written especially for the group and music from the literature, including works by Louis Armstrong, John Kirby, Duke Ellington, Art Blakey, Benny Goodman, Dave Brubeck, Jimmy Giuffre, Chick Corea, and Gerry Mulligan.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, AND PRIMARY PRIVATE LESSONS:

COURSE DESCRIPTIONS

MUSIC

32-2881 Columbia College Jazz Ensembles*

Course consists of a performing group experience in which high professional standards of jazz orchestra performance are explained and achieved. Group performs music written especially for group performance and music from the literature, ranging from Ellington to the present. Students develop skills such as composition, interpretation, and improvisation. Course may be taken as many as four times for credit.

1 CREDIT

PREREQUISITES: 32-2880 JAZZ COMBO

32-2883 Rhythm and Blues Ensemble*

This intermediate level ensemble course prepares students to perform with confidence and professionalism in a contemporary rhythm and blues context. Students will learn how to front a band and interact productively with fellow musicians. Students research and present material to the rest of the group for inclusion in ensemble repertoire. Course includes the recording of a live demo in a professional studio environment.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2910 Professional Music Printing with Finale*

Course is intended for the following musicians: those who wish to gain knowledge of computer music engraving to professionally print their own music; those who have knowledge to start a music typesetting/engraving business; or those who work for a publishing company utilizing Finale software. Course includes printing music with and without a MIDI keyboard and transcribing music from other software sequencers. Students work in a hands-on environment.

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-2121 THEORY HARMONY AND ANALYSIS II

32-2911 Introduction to MIDI*

Course introduces students to the Musical Instrument Digital Interface (MIDI) sequencing using computer software and synthesizers. Instruction focuses on essential concepts of computer-assisted music production and teaches practical aspects of MIDI in a hands-on environment following current trends. Students learn to function in a modern studio set-up.

3 CREDITS

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT

32-2912 Advanced MIDI Sequencing*

A continuation of Introduction to MIDI, course integrates MIDI with other kinds of computer-assisted music production. Instruction emphasizes music composition and, in addition to advanced MIDI concepts, teaches sampling and audio sequencing principles. Students combine acquired knowledge in four music projects using ProTools sequencing software.

3 CREDITS

PREREQUISITES: 32-2911 INTRODUCTION TO MIDI

32-2920 Studio Production for Musicians I*

Course teaches instrumentalists, singers, composers, and arrangers procedures of assembling and recording music and features four full sessions in a recording studio. Hands-on experience is emphasized for all participants.

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2923 Demo Production*

This course for instrumentalists, singers, composers, and arrangers teaches the procedures for assembling and subsequently submitting a demonstration (demo) tape for consideration for a wide variety of positions in the music industry. A recognized record industry professional will review and comment on final recorded demos. The class will meet one hour per week, with an additional hour of lab and/or studio required. At the end of the semester, each student will receive a contact list of record companies with addresses and telephone numbers.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2925 Technology for Musicians II*

This course for instrumentalists, singers, and songwriters introduces students to music creation in the Digital/Audio Workstation (DAW) environment. Using these all-in-one Audio/MIDI softwares, students will learn the essentials of using the multi-track environment as a creative tool, while learning to record basic audio in combination with loops, effects, and virtual instrument plug-ins.

2 CREDITS

PREREQUISITES: 32-1915 TECHNOLOGY FOR MUSICIANS, 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2221 SONGWRITING*

32-3121 Theory, Harmony, and Analysis IV*

As a continuation of Harmony and Ear Training II, course closely examines the harmonic language of the second half of the 19th century, particularly in the music of Johannes Brahms and Franz Liszt. Students write a research paper and prepare a final project to present in concert.

3 CREDITS

PREREQUISITES: 32-2122 THEORY, HARMONY, AND ANALYSIS III

32-3122 Analytical Studies*

Designed as an advanced seminar, course focuses on the identification and study of form in music through the analysis of various pieces and excerpts of 19th and 20th century works. This course takes a historical-analytical approach to the various styles of music from the last two centuries to teach students how to write analytical music papers.

3 CREDITS

PREREQUISITES: 32-2211 COMPOSITION I: BASIC PRINCIPLES OF TWENTIETH CENTURY COMPOSITION, 32-2612 MUSIC HISTORY

COURSE DESCRIPTIONS

MUSIC

AND ANALYSIS II, 32-3121 THEORY, HARMONY, AND ANALYSIS IV, 32-3133 KEYBOARD HARMONY II* OR 32-2211 COMPOSITION I: BASIC PRINCIPLES OF TWENTIETH CENTURY COMPOSITION, 32-2612 MUSIC HISTORY AND ANALYSIS II, 32-3121 THEORY, HARMONY, AND ANALYSIS IV, 32-3133 KEYBOARD HARMONY II*

32-3133 Keyboard Harmony II*

A continuation of Keyboard Harmony I, students learn to perform complex chord progressions and chromatic modulation in a tonal and non-tonal setting. The course emphasizes 20th century and contemporary harmony, and includes altered (extended), modal, and non-tonal harmony. Students complete several projects, one of which will be an advanced lead-sheet interpretation in contemporary style using extended and altered chords.

2 CREDITS

PREREQUISITES: 32-2133 KEYBOARD HARMONY I

32-3161 Pop/Jazz Theory and Musicianship*

This course extends and applies the student's core music theory and ear-training knowledge to practices and conventions specific to popular music and jazz idioms. Students will further explore the creation and interpretation of advanced chord symbols; the identification, application, and more complex variations of commonly used chord progressions, rhythm patterns, and additional scales and modes; the analysis of song forms, scores, and arrangements; and application of harmonic analysis to concepts such as modal interchange, chord substitutions, alterations, and modulations.

2 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2132 KEYBOARD II

32-3211 Composition III*

Course examines larger forms, extended tonality, orchestration, and atonal and serial techniques. Students compose a string quartet for performance at the end of the semester. Additional assignments include composing piano pieces that make use of compositional techniques studied in class.

3 CREDITS

PREREQUISITES: 32-2212 COMPOSITION II

32-3212 Composition IV*

The fourth level in the composition sequence, this advanced course teaches students to use in their works, and understand in music literature, the compositional techniques of the 20th and 21st centuries. Students apply their knowledge in the composition of a larger work for chamber orchestra and in shorter pieces for piano. Final assignment is scored for a chamber orchestra with multiple string instruments per part.

3 CREDITS

PREREQUISITES: 32-3211 COMPOSITION III

32-3215 Counterpoint I*

A course in modal counterpoint from the 16th century. Counterpoint I examines the history, the ecclesiastical modes, the species in two to four parts, and the motet and the ordinary of the mass through the study of Palestrina's music. Students apply knowledge in the writing of two choral works in the style of the late Renaissance.

3 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III

32-3216 Counterpoint II*

A course in tonal counterpoint from the 18th century. Counterpoint II deals with the style and forms of baroque instrumental music through the study of the works of J. S. Bach and his contemporaries. Students apply their knowledge in the writing of suite movements, canon, invention, and fugue for piano.

3 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III

32-3222 Songwriting II

This course extends and expands topics discussed in Songwriting I, and addresses additional topics for the professional songwriter. The class includes lyric, harmonic, melodic, and formal analysis, and looks at the resulting symbiosis of these elements in forming a well-crafted and coherent whole. Songwriting II addresses application of these elements to create more artful narrative approaches and their application in larger and more complex musical forms. The class also includes a more intensive workshop for discussion and development of student works in progress, as well as instruction in creating recorded song demos in the project studio environment. Aspects of publishing, royalty structures, and professional alternatives for the working songwriter are also addressed.

3 CREDITS

32-3231 Jazz Composition and Orchestration*

Course covers composition and orchestration and places special emphasis on the music of Duke Ellington. Topics include chord progressions, melody construction, miniature forms, use of the chief jazz wind instruments (trumpet, trombone, and saxophone), and score layout. Students learn to prepare parts, reduce and expand orchestral pieces, and avoid compositional short-windedness characteristic of much jazz composition.

3 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2132 KEYBOARD II, 32-2133 KEYBOARD HARMONY I, 32-2211 COMPOSITION I: BASIC PRINCIPLES OF TWENTIETH CENTURY COMPOSITION OR 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2131 KEYBOARD I, 32-2133 KEYBOARD HARMONY I, 32-2211 COMPOSITION I: BASIC PRINCIPLES OF TWENTIETH CENTURY COMPOSITION, 32-2311 JAZZ KEYBOARD

COURSE DESCRIPTIONS

MUSIC

32-3240 Scoring Music for the 30 second Commercial*

This course explores the commercial music score as a viable, accessible, and varied market for the emerging composer. The class examines techniques for scoring to picture and for understanding and meeting the communication needs of a client in a work-for-hire environment. It also attempts to deepen an appreciation of, and skill at, tapping the sensory, emotional, and cultural power of music in the marketing and communication world. This course highlights the advantages of scoring commercials, from the opportunity to refine skills in all styles of music to the challenge of meeting deadlines with original compositions created to satisfy the aesthetic needs and inclinations of a third party, all within the limited time-frame of the 30 or 60 second commercial. This course will further review the business aspect of scoring music for TV and radio. Bids, demos, agency contracts, SAG, AFTRA, and AFofM residuals and publishing will all be addressed.

2 CREDITS

PREREQUISITES: 32-2221 SONGWRITING, 32-3211 COMPOSITION III

32-3241 Composing for Films*

Course introduces students to the aesthetics and technology of basic film and video scoring. Topics covered include timings, playing the drama, underscoring, orchestration, and enhancing the story through music. Assignments include the scoring of short clips and of a complete sequence as final assignment.

3 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2132 KEYBOARD II, 32-3211 COMPOSITION III OR 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2311 JAZZ KEYBOARD, 32-3211 COMPOSITION III

32-3252 Orchestration II*

Course examines the use of the orchestra as a means to amplify and enhance musical ideas. Through the study of symphonic scores, students learn how to use the orchestra as an instrument that can provide color, depth, and volume to basic musical material. Final assignment consists of orchestrating a piano score for chamber orchestra that will receive a public performance at semester's end.

3 CREDITS

PREREQUISITES: 32-2132 KEYBOARD II, 32-2251 ORCHESTRATION I

32-3310 Pop/Jazz Keyboard: Styles and Harmony*

This course applies topics covered in Theory and Ear Training classes to the keyboard, while concentrating on styles and voicings common to Popular and Jazz idioms. The course further develops the student's facility for the keyboard as both a creative and interpretive tool.

2 CREDITS

PREREQUISITES: 32-2311 JAZZ KEYBOARD

*CONCURRENT: 32-3161 POP/JAZZ THEORY AND MUSICIANSHIP**

32-3325 Guitar Master Study in Spain*

For 10 days, students study in Cordoba, Spain, with some of the world's greatest guitarists at the Festival Internacional de la Guitarra; hear lectures on the development and history of the guitar; attend classical, flamenco, and jazz concerts; and visit the Alhambra in Granada, cathedrals in Sevilla, and the Prado Museum in Madrid. At the conclusion of the trip, students submit a term paper describing their cultural and musical experience.

3 CREDITS

PREREQUISITES: 32-2721 PRIVATE LESSONS: FINGER-STYLE AND CLASSICAL GUITAR OR 32-2723 PRIVATE LESSONS: FUSION ROCK GUITAR OR 32-2725 PRIVATE LESSONS: JAZZ GUITAR

32-3381 Techniques for Improvisation I*

Course is based on the premise that improvisation and composition are one. Course covers extensive identification and performance of scales, chords, and important jazz solos. Students learn to improvise by developing compositional skills and applying techniques used in historically significant jazz solos.

2 CREDITS

PREREQUISITES: 32-1631 THE JAZZ TRADITION, 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2133 KEYBOARD HARMONY I

32-3382 Techniques for Improvisation II*

Course examines improvisational theory, including blues form, chord substitution, and jazz applications of atonality. Master improvisations are analyzed and transcribed, and improvisation as self-composition is nurtured through the study of melodic motif and rhythmic development or recomposition.

2 CREDITS

PREREQUISITES: 32-3381 TECHNIQUES FOR IMPROVISATION I

32-3511 Techniques in Singing III*

Course further develops skills learned in 32-2512 Techniques in Singing II. Student continues to identify vocal strengths and weaknesses, set goals, and implement effective performance techniques.

2 CREDITS

PREREQUISITES: 32-2512 TECHNIQUES IN SINGING II
COREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III

32-3531 Vocal Improvisation I*

This course is designed to assist the intermediate pop and jazz voice student in applying improvisational techniques. The intermediate student will learn to recognize, imitate, and apply the vocal stylizations of established popular singers. Through the process of singing transcriptions of the improvisations from the masters of popular styles, the students will garner vocal agility and confidence for singing with the instrumental ensemble in which they are concurrently enrolled.

2 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2522 STYLES FOR THE CONTEMPORARY SINGER, 32-2800 VOCAL JAZZ OR

COURSE DESCRIPTIONS

MUSIC

32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2520 SOLO SINGING, 32-2522 STYLES FOR THE CONTEMPORARY SINGER

CONCURRENT: 32-1880 THE GROOVE BAND OR 32-2880 JAZZ COMBO OR 32-2881 COLUMBIA COLLEGE JAZZ ENSEMBLES

32-3532 Vocal Improvisation II*

This course is designed specifically for the continuing development of the Jazz Studies Vocal Major. It is a comprehensive study of jazz vocal styles and skills based on jazz progressions and lyrical phrasing. The topics will include an overview of advanced chords, progressions, and scales along with "scatting" syllables and improvisational melodic embellishments commonly used in jazz.

2 CREDITS

PREREQUISITES: 32-2800 VOCAL JAZZ, 32-3531 VOCAL IMPROVISATION I*

COREQUISITES: 32-2880 JAZZ COMBO, 32-2881 COLUMBIA COLLEGE JAZZ ENSEMBLES

32-3621 Popular Music: History, Ethnography, and Analysis*

This course is an advanced course in the history, ethnography, and analysis of popular music. Students will learn several popular music traditions, inquiring into their history, musical structure, and social significance. In addition, each student will undertake a research project that involves working with a Chicago musician, tradition, or repertoire; conducting interviews; engaging in musical transcription and/or analysis; and coming to an understanding of how musical practice engages and responds to its social context.

3 CREDITS

PREREQUISITES: 32-2113 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING IV, 32-2611 MUSIC HISTORY AND ANALYSIS I, 32-3121 THEORY, HARMONY, AND ANALYSIS IV OR 32-2113 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING IV, 32-2612 MUSIC HISTORY AND ANALYSIS II, 32-3121 THEORY, HARMONY, AND ANALYSIS IV

32-3630 Jazz Styles and Analysis*

Course covers theoretical skill and analytical techniques related to jazz styles from traditional jazz to the present. Instruction examines each period and movement, with emphasis on major composers and artists.

3 CREDITS

PREREQUISITES: 32-1631 THE JAZZ TRADITION, 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2133 KEYBOARD HARMONY I, 32-3382 TECHNIQUES FOR IMPROVISATION II

32-3665 Advanced Seminar in Musicology*

This is an advanced course that focuses on specific topics in musicology or ethnomusicology. Students work closely with a particular music-historical period or with a set of representative musical traditions from around the world, engaging and discussing works of music and related scholarship. Students

conduct research, put together a well-researched paper, and present their work to classmates in a mini-conference at the end of the semester.

3 CREDITS

PREREQUISITES: 32-2113 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING IV, 32-2611 MUSIC HISTORY AND ANALYSIS I, 32-2612 MUSIC HISTORY AND ANALYSIS II, 32-3121 THEORY, HARMONY, AND ANALYSIS IV

32-3791 Private Lessons: Advanced Composition*

This is a private studio course in which students receive critiques and assistance on their composition projects. This class provides students with the guidelines and advice for students to compose a larger work. The goals of this course are to investigate and experiment with a wide range of compositional techniques and to consolidate new compositional techniques in one's personal vocabulary.

2 CREDITS

PREREQUISITES: 32-2113 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING IV, 32-2132 KEYBOARD II, 32-3121 THEORY, HARMONY, AND ANALYSIS IV, 32-3133 KEYBOARD HARMONY II*, 32-3212 COMPOSITION IV

CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-3797 Private Lesson: Senior Recital*

This required course for all graduating Music students provides private instruction during the semester of the student's senior recital. Students will prepare the music for their recital under the close supervision of the instructor. The instructor will act as a performance coach, as a guide for choosing repertoire, and as a consult on non-musical aspects of the senior recital, such as printed program preparation and staging.

2 CREDITS

PREREQUISITES: PRIMARY PRIVATE LESSONS

32-3882 Latin Ensemble*

This upper level ensemble course prepares students for the performance of compositions based on the musical traditions of Cuba, Brazil, and other Latin American cultures. Course will consist of a series of master classes and ensemble rehearsals. Students gain hands-on experience of the rhythms and performance techniques of the various latin percussion instruments.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-3885 Pop Orchestra*

An advanced-level ensemble class specializing in the repertoire of rock/contemporary bands orchestrated for brass and reed instruments, rhythm instruments, and multiple vocals. Students learn to rehearse and perform challenging sophisticated music as part of an extended professional "team."

1 CREDIT

PREREQUISITES: 32-1120 THEORY, HARMONY, AND ANALYSIS I OR 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I

COURSE DESCRIPTIONS

MUSIC

32-3887 Music Perf & Recording Ensemble*

No description available.

3 CREDITS

32-3920 Record Production Lab*

No description available.

3 CREDITS

32-3988 Internship: Music

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

1-6 CREDITS

32-3995 Directed Study: Music*

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS

32-3998 Independent Project: Music

An independent project is designed by the student, with the approval of a supervising faculty member and department director, to study an area not at present available in the curriculum. Prior to registration, the student must submit a written proposal outlining the project.

1-6 CREDITS

32-3999 Senior Music Seminar*

This required course for all graduating Music students provides supervision for preparation of the student's senior recital and portfolio. Students will create a proposal for their senior recital under the supervision of the instructor and with the input of their private lesson instructor and concentration coordinator. Students will have the opportunity to present their work to their peers, to receive career counseling and other special presentations, and to participate in senior assessment procedures.

2 CREDITS

PREREQUISITES: 32-3121 THEORY, HARMONY, AND ANALYSIS IV

PHOTOGRAPHY

BOB THALL, CHAIRPERSON

The Photography Department is one of the largest and most comprehensive photo departments in the nation. We provide a truly exceptional program for ambitious, motivated students, one that is as broad and as rigorous as the competitive world they'll encounter after graduation. Our faculty members are active professionals and artists who have achieved remarkable success in a range of commercial and artistic photography. Instructors in the Photography Department have exhibited at such venues as the Art Institute of Chicago, the Whitney Museum, and the Museum of Modern Art, and have also won numerous grants and fellowships, including the Pulitzer Prize and the Guggenheim Fellowship. They bring their enthusiasm and passion for photography and their knowledge as working professionals to the classroom to help students bridge the gap between college and the real world.

Columbia's Photography Department facilities are the most extensive and advanced in the Midwest. The Digital Imaging Lab includes more than 200 workstations, highly sophisticated scanning equipment, and an assortment of large-format printers. We also have two studios with an extensive array of professional lighting equipment, as well as numerous 8 in. x 10 in. and 4 in. x 5 in. cameras, medium-format and digital cameras, and other digital equipment. Our darkrooms have more than 150 enlarging stations that accommodate all popular film formats, both color and black and white.

The Photography Department is an excellent program for students who have high ambitions. Many of our students develop compelling and personal photographic projects. Recent graduates have exhibited at the Museum of Contemporary Art, the Art Institute of Chicago, the City Gallery, and at many other notable institutions and galleries. Our undergraduates have proceeded to graduate study at some of the nation's most prestigious institutions and then on to careers as artists and teachers. Many other students from our program are pursuing successful and exciting careers as photojournalists and commercial and editorial photographers. We provide a solid education in photography and then support our students as they each discover a unique direction for their work and career.

Bob Thall

Chairperson, Photography

PHOTOGRAPHY

BACHELOR OF FINE ARTS IN PHOTOGRAPHY

The Bachelor of Fine Arts in Photography is a rigorous, in-depth degree choice for students who wish to pursue serious photography, in any of photography's many forms. The BFA program does not establish fixed, formal concentrations. Instead, students pursuing either a BFA or a BA in Photography take a broad range of required courses. These courses are intended to educate well-rounded, visually literate, technically versatile, and highly accomplished photographers. Each student pursuing a BFA will then design an area of specialization by completing a number of advanced electives. Generally speaking, most of these self-designed areas of concentration fall into several broad categories: commercial and studio photography, documentary photography and photojournalism, fine-art photography, advanced digital imaging, and new media. Internships, student shows and off-campus exhibitions, and publication provide exciting opportunities to begin careers in a variety of contexts. The capstone courses are dedicated to helping students produce a final portfolio of work at a truly professional level.

BACHELOR OF ARTS IN PHOTOGRAPHY

The Photography Department offers a four-year program leading to a Bachelor of Arts in Photography. This program has the same core of foundation and general photography courses as the BFA program, but does not include the package of electives that the BFA requires. The BA program can be especially attractive to students who wish to combine a BA in Photography with a minor in another field.

Minor in Photography

The minor in Photography is designed to provide a solid photography foundation for students who may use photography in another related field. This is a particularly good choice for students who are Art and Design or Film and Video majors.

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-0110HP Intro to Photography

No description available.

2 CREDITS

23-0210HP Digital Photography

No description available.

2 CREDITS

23-1100 Foundations of Photography I

Lecture course emphasizes basic aesthetic grammar of photography and a historical and critical context for looking at and making photographs. The corresponding section of Darkroom Workshop I must be taken concurrently.

3 CREDITS

CONCURRENT: 23-1101 DARKROOM WORKSHOP I

23-1101 Darkroom Workshop I

Course provides technical skills in black-and-white photography needed to produce projects assigned in Foundations of Photography I. Photographic materials, processes, and techniques for film development and print production are covered. The corresponding section of Foundations of Photography I must be taken concurrently.

3 CREDITS

CONCURRENT: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I

23-1110 Photography for Interior Architecture Majors

Course teaches basic camera operation; conceptual and technical photographic skills; a sensitivity to light, color, and composition in photography; the ability to photograph drawings and models; and the process of fully describing architectural exteriors and interiors.

3 CREDITS

23-1120 Foundations of Photography II*

Course introduces aesthetics, techniques, and theory of the subtractive color printing process using color negative materials. Lectures explore more sophisticated aesthetic and technical issues introduced in Foundations of Photography I with specific emphasis on issues related to color photography. Students must be concurrently enrolled in the corresponding section of Darkroom Workshop II (23-1121).

3 CREDITS

PREREQUISITES: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I OR 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1121 DARKROOM WORKSHOP II

CONCURRENT: 22-1121 OR 23-1121 DARKROOM WORKSHOP II

23-1121 Darkroom Workshop II*

Course provides necessary technical skills for color negative photographic materials and processes. Students must be concurrently enrolled in the corresponding section of Foundations of Photography II (23-1120).

3 CREDITS

PREREQUISITES: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I

CONCURRENT: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II OR 23-1120 FOUNDATIONS OF PHOTOGRAPHY II

23-1200 Digital Photography for Non Photography Majors

Students will learn fundamental photographic skills including digital capture, manipulation, and output. Students must have their own digital cameras with adjustable exposure and focus (ability to capture in "camera RAW" preferred). For the processing and enhancement of digital photographs, students will learn the basics of Photoshop. These digital skills and tools for the making of photographs will be taught within the context of the aesthetics of photography.

3 CREDITS

23-1250 Digital Photography for Non Photo Majors

No description available.

3 CREDITS

23-2100 Advanced Color Photography*

Course in traditional photographic color processes emphasizing technical and aesthetic control to achieve sophisticated, expressive ends. This class will provide a serious, in-depth exploration of the dynamics of color as a tool in the creation of meaningful photographs and will encourage a mastery of color films and papers.

4 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II

23-2110 Darkroom Workshop III*

Course refines darkroom techniques by focusing on issues of film exposure and development in order to produce perfect negatives. Various films, developers, papers, and toners are examined. Proper laboratory procedures for measuring and mixing chemicals are also covered.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING*

23-2120 View Camera I*

Possibilities for perspective control and focus manipulation are examined theoretically and practically in this exploration of the aesthetic possibilities of the view camera. Equipment is provided.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1151 WRITING AND RHETORIC I OR 52-1121 ESL WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING*

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-2125 View Camera: Advanced*

Students develop an individual, semester-long project exploiting the view camera's unique abilities in order to further refine skills and expand understanding of large format photography. Equipment is supplied.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 52-1151 WRITING AND RHETORIC I OR 52-1152 WRITING AND RHETORIC II* OR 52-1121 ESL WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING*

23-2201 Digital Imaging I*

This course introduces the student to computer tools that manipulate and enhance photographic images. These tools allow you to input black-and-white and color photographs, negatives, positives, and graphics into Photoshop, the industry standard for digital image manipulation. You will learn the skills to retouch and enhance these varied inputs in order to create high-quality digital outputs. Output devices include film recorders, CD-ROM burners, and high quality printers. Assignments, case studies, and the final project are designed to help master basic techniques of image-editing in order to expand the photographer's creative horizons.

3 CREDITS

PREREQUISITES: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II

23-2202 Foundations of Digital Imaging*

This course introduces the student to computer tools that manipulate and enhance photographic images. These tools allow you to input B&W and color photographs, negatives, positives, and graphics into Photoshop, the industry standard for digital image manipulation. You will learn the skills to retouch and enhance these varied inputs in order to create high-quality digital outputs. Print quality and printing techniques will be stressed in this class. Assignments, case studies, and the final project are designed to help master basic techniques of image editing in order to expand the photographer's creative horizons.

6 CREDITS

PREREQUISITES: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II

23-2220 Digital Printing Workshop*

This two-day workshop is designed for photography students who have completed Digital Imaging I and want to improve their digital printing skills. High-end scanning, color management, types of paper, color profiling, and image enhancement techniques in relation to input and output are discussed and demonstrated. Students make both black and white and color prints during this intensive workshop.

1 CREDIT

PREREQUISITES: 23-2201 DIGITAL IMAGING I

23-2300 Studio I*

Instruction covers studio portraiture, still life, and location application of techniques to diverse situations. Course introduces greater visual control through use of the 4x5 view camera and artificial lighting. This required course is the prerequisite for subsequent view camera and lighting courses.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING*

23-2310 Studio II*

Course explores the use of tungsten and electronic flash artificial light in the studio using color and black-and-white view and 35 mm cameras.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2300 STUDIO I*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING*

23-2650 History of Photography I: 1839-1920*

Course examines emergence of photographic traditions within the context of social, cultural, political, economic, and scientific forces that formed particular tendencies in the medium. This interpretive analysis of significant impulses in photography prior to World War I is structured as a balance of lectures, slide presentations, and discussion.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*

23-2655 History of Photography II*: 1920 to the Present*

Major movements and practitioners are studied in the context of social, cultural, and political pressures that influenced photographic trends since World War I through lectures, slide presentations, and discussion.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING*

23-2730 Pinhole Photography*

Course explores this approach to image-making, utilizing found, constructed, and organic cameras. Understanding of simple resources employed in class and on-site shooting, students enhance primitive and non-static expression by

COURSE DESCRIPTIONS

PHOTOGRAPHY

applying their understanding. Course offers opportunities for interfacing low-tech with high-tech computer manipulation. Students also examine pinhole Polaroid transfers.

3 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II

23-3130 **renumbered 23-1146**

No description available.

3 CREDITS

23-3150 **Pre-Visualization and the Zone System***

Course removes the guesswork from making good negatives. Instruction covers plotting densities on parametric curves to determine optimum development times for normal, high, and low contrast situations. Course addresses idea of pre-visualization, that is, predicting what the images will look like before making the exposure.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2110 DARKROOM WORKSHOP III, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

23-3202 **Digital Imaging II***

This course expands the photographer's competence with computer tools that manipulate and enhance photographic images. Emphasis is placed on learning specialized image manipulation and retouching skills using Photoshop and on creating an extended project based on the integration of these new tools supported by critical and theoretical readings and technical research.

3 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I

23-3203 **Digital Imaging Studio***

This course teaches photographers how to develop and shape their personal imagery and to create and sustain their first long-term digital imaging project. The student-generated and semester-long project will be designed to expand expertise in developing, sustaining, and completing digital projects. Theoretical and technical readings and references to other contemporary arts and artists will be individually tailored to support each student's project. Each instructor will provide a focus based upon his/her area of specialization.

3 CREDITS

*PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-3202 DIGITAL IMAGING II**

23-3220 **Digital Imaging III***

This course provides the photographer with the digital tools to publish work in two venues increasingly vital for contemporary artists: CD-ROM and the Web. With these tools, students will design and produce digital pieces to be viewed electronically.

Each student should have a body of visual work prior to entering this course. Software tools to edit audio and video and to create computer interactivity will be mastered. Practical and theoretical topics include content, multiple audiences, hierarchies of information, interactivity, and interface design.

3 CREDITS

*PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-3202 DIGITAL IMAGING II**

23-3275 **Website Publishing I***

This course provides the basic technical skills to create electronic environments to support the publishing and distribution of photographs and portfolios on the World Wide Web. Students will learn Web site construction, image optimization, basic animation techniques, information architecture principles, and the transfer protocols between individual computer and Web server in order to produce Web sites that communicate effectively and have high visual appeal.

3 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I

23-3276 **Website Publishing II***

This course provides advanced technical and design skills for photographers to create sophisticated photographic sites on the World Wide Web. Students will learn advanced Web site construction, image optimization, animation techniques, information architecture principles, and design concepts in order to produce Web sites that communicate effectively and with high visual appeal.

3 CREDITS

*PREREQUISITES: 23-3275 WEBSITE PUBLISHING I**

23-3300 **Studio III***

Students examine photographic illustration for advertising through analysis and synthesis of appropriate studio photographic means. Study includes the use of color and black-and-white processes, small and large format cameras, and tungsten and electronic flash light within a studio context.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

23-3400 **Commercial Photography/Art Director***

Course simulates the real-world pairing of art directors and photographers, common within the advertising industry. Creative teams are established consisting of one art director student and one studio photography student. Each team works on two or three major projects during the semester.

COURSE DESCRIPTIONS

PHOTOGRAPHY

Coursework emphasizes analysis of problems in the creative process, visualization of solutions, and use of symbols in advertising photography.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3405 Fashion Photography I*

Course concentrates on fashion and fashion accessory photography and includes location as well as studio lighting techniques. Strong emphasis is placed on styling, make-up, and use of accessories. Course includes discussion of the history of fashion as well as design and style.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3410 Fashion Photography II*

Course simulates real-world assignments in the fashion world. Creative teams are established by uniting fashion photography with fashion design and fashion merchandising students. Teams work on four or five major projects during the semester. Course emphasizes analysis of problems in the creative process, visualization of the solution, and client presentation.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 23-3405 FASHION PHOTOGRAPHY I, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3415 Commercial Assignment: Layout to Finish*

Students are given commercial photography assignments and learn the steps necessary for completion, including layouts, estimating costs, usage rights, and related business practices. Coursework provides students with a realistic approach to running their own commercial photography business. Assignments require completion of a photo shoot. Course covers all aspects of photographing tabletop/food product, people, and locations.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3420 Scientific Photography*

Course surveys photographic techniques and practices being employed in research laboratories, high-tech industry, medical institutions, and environmental agencies. Students learn technical and conceptual fundamentals to work in these interesting and demanding fields. Course includes a range of photographic assignments and visits to professionals working in these areas.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II*

23-3425 Professional Printing*

Course addresses the joys and problems faced by professional printers. Students shoot specific assignments that involve tricky printing in the darkroom. Each student prints another's work, learning to successfully handle improperly processed, dirty, or scratched film. Course is designed for students who want to improve not only their printing skills but also their communication with labs and printers encountered in their photography career.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2110 DARKROOM WORKSHOP III, 23-2300 STUDIO I*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3450 Professional Topics: Sports Photography*

Professional workshop examines issues in sports photography such as selection of equipment and materials and utilization of photographic techniques. It includes demonstrations and a photo session at a professional sports event.

2 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2300 STUDIO I*, 23-3500 PHOTOJOURNALISM I, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3455 Professional Topics: Stock Photography*

Course introduces concepts involved in producing photographs for the resale markets. Subjects include composition for stock images, concept illustrations, captioning, use of computers in stock photography, and archival storage methods.

2 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I*, 23-3500 PHOTOJOURNALISM I, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* (FORMERLY COMPOSITION II ENHANCED) OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-3460 Performance Photography*

Students learn theater photography through cooperative participation in productions mounted in the Getz Theater.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3475 Professional Topics: Casting/Portrait*

This workshop is designed to give students a real world experience of casting for specific client needs utilizing students from the Theater Department as our casting pool. The objective of this workshop is to provide a professional experience that mimics real world professional practices.

1 CREDIT

PREREQUISITES: 23-2120 VIEW CAMERA I, 23-2300 STUDIO I*, 23-2310 STUDIO II

23-3480 Professional Topics: Styling*

Workshop concentrates on set design elements, including set scale, construction, and color concepts, and set decoration for table top, fashion, and food photography. Styling concepts of mood, contrast, balance, and weight are covered.

1 CREDIT

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3485 Professional Topics: The Nude*

Workshop examines the human form as it relates to fashion and the photography of fashion. Coursework includes several exercises on drawing the figure, followed by a series of photographic assignments.

1 CREDIT

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3488 Internship: Photography*

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

1-6 CREDITS

PREREQUISITES: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-2300 STUDIO I*, 23-3505 PHOTOJOURNALISM II, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3490 Professional Topics: Food Photography*

Professional workshop concentrates on preparation, styling, and lighting employed in food photography. Students produce individual projects under the tutelage of an expert in the field.

1 CREDIT

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3495 Professional Studio*

This course is designed for students seeking to develop discipline and to further develop their technical as well as conceptual skills required for a career as a professional fine art or commercial photographer. Students are expected to develop and execute a project in the studio during class/studio time, consisting of eight-hour shoot days under the guidance of the instructor. Each week, students work on one photograph for the entire eight hours. The seven independent days will be used for concept development, gathering of props and materials, and meeting with the instructor on an individual basis, if necessary. The final project consists of the work shot during class as well as out of class/studio time.

4 CREDITS

PREREQUISITES: 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 23-3202 DIGITAL IMAGING II*

23-3500 Photojournalism I*

Course introduces basic elements of visual communication. Students learn how to photograph people and major current events in natural lighting conditions. Organization, printing techniques, and layout are covered. Guest speakers introduce students to specific areas of photojournalism including sports, general news, travel, documentary, and picture editing.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3505 Photojournalism II*

Course expands skills acquired in Photojournalism I with an emphasis on lighting and color photography.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I*, 23-3500 PHOTOJOURNALISM I, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 23-3500 PHOTOJOURNALISM I, 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-3510 Photojournalism III*

Course is designed to closely mirror experience of a working photojournalist. Students produce both a major documentary project reflecting some aspect of the human spirit and a variety of single image assignments.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I*, 23-3505 PHOTOJOURNALISM II, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3520 Documentary Photography*

Social and aesthetic aspects of this vital and evolving photographic tradition are explored through an examination of method, concept, and history and put to use in one or more photographic projects.

4 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3700 Experimental Photography/Graphic Techniques I*

Course is a systematic exploration of contemporary photographic practices utilizing alternative photographic processes, such as Cyanotype, Van Dyke brown, and hand-applied emulsions, as well as non-traditional toning and painting on photographs, contemporary collage techniques, and mural printing. Students experiment with images through manipulation of graphic arts film, cliché verre, and photographic prints on a variety of 2-D and 3-D image supports, metal, and paper. Each student develops a self-directed project using one of these mediums.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II

23-3705 Experimental Photography/Graphic Techniques II*

Course is a systematic exploration of advanced alternative photographic processes including digital imaging techniques in making digital negatives and positives. Each student develops an extended self-directed project utilizing a combination of processes and materials taught.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-3700 EXPERIMENTAL PHOTOGRAPHY/ GRAPHIC TECHNIQUES I

23-3710 Experimental Photography/Graphic Techniques III*

Course challenges students to refine to a professional level and build on skills learned in Experimental Photography/ Graphic Techniques II. Students complete one intensive project during the semester.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-3705 EXPERIMENTAL PHOTOGRAPHY/ GRAPHIC TECHNIQUES II

23-3730 Visual Books*

No description available.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1152 WRITING AND RHETORIC II* OR 2-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3735 Nineteenth Century Photographic Processes*

Course explores development of photography through its first four decades. Students utilize a variety of photographic materials to gain insight into both historic and aesthetic precedents of contemporary photographic practice. Printing processes taught are: salt, platinum/palladium printing, gum bichromate printing, and albumen printing.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2110 DARKROOM WORKSHOP III, 23-2120 VIEW CAMERA I, 23-2650 HISTORY OF PHOTOGRAPHY I: 1839-1920, 23-3700 EXPERIMENTAL PHOTOGRAPHY/ GRAPHIC TECHNIQUES I, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3780 Special Subjects*

Course studies recent developments in the practice of contemporary photography. Instruction provides students with a thorough introduction to visual sources that inform projects of their choice. Students produce pictures specific to course discussions.

1 CREDIT

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3798 Independent Project: Photography

An independent project is designed by the student, with the approval of a supervising faculty member and chairperson, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines their self-defined project.

1-6 CREDITS

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-3798SR Santa Reparata: Independent Project Photography

No description available.

1-6 CREDITS

23-3810 Portfolio Development*

Course assists students who are preparing to enter the job market by examining methods for assembling a portfolio, writing and designing a resume, and interviewing with prospective employers. Job-hunting skills and procedures are discussed.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-3300 STUDIO III, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-3900 Senior Thesis

Course examines the photographic image, its form, content, and meaning. Seminar assists the student in articulating a personal photographic viewpoint. Issues of portfolio development, career strategies, and professional challenges are also addressed. This is the capstone course for the Photography BFA.

4 CREDITS

23-3910 Photography Seminar*

Seminar teaches students how to develop and shape a long-term photography project. The student-generated, semester-long project is interspersed with mini-projects including photo assemblage, which is designed to expand students expertise in seeing, selecting, and crafting. From models, students learn create and structure their own projects based on personal concerns and values. This is the capstone for a BA in Photography.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I*, 52-1152 WRITING AND RHETORIC II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*

23-4210 Body, Space and Image

This course presents an intensive survey of contemporary performance, site, and installation art from an anthropological point of view. Specifically, the course focuses on artist's work that is constructed to be experienced live and/or through photographic and video documentation of the work. Students will be given workshops on sound, digital photography, and video editing. Students will be required to produce and present a performance, site, or installation work of their own for their final project as well as photographic and/or video artworks based on their piece.

3 CREDITS

23-4450 Architectural Photography*

Course explores the wide range of photographic responses to the man-made environment, from classical documentation to the search from personal and formal documentation to the search for personal and formal images. Course also emphasizes view camera skill, discussion of work, and development of individual projects.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-4525 Documentary Photography II*

Course encourages each student to identify and develop a complex documentary project. Students refine traditional photographic practice and learn digital desktop publishing tools including Quark Xpress. Individual student projects are shaped into small self-published documents.

4 CREDITS

PREREQUISITES: 23-3520 DOCUMENTARY PHOTOGRAPHY

23-4555 Photography in S.France*

No description available.

1-6 CREDITS

23-4680 Twentieth Century Art Theory and Criticism*

Course surveys major concepts and methods of 20th century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernist critical theories of Clement Greenberg. Instruction covers other art historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to late 20th century art.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-4705 History of Photography Seminar*

Each semester the History of Photography Seminar will focus on a special topic related to recent trends in photographic and/or critical histories and theories of photography. Over the course of the semester we will analyze this topic's ideological, representational, technological, historical, and aesthetic ramifications for photography. Class time will involve some short lectures and exhibition viewings but will mostly consist

COURSE DESCRIPTIONS

PHOTOGRAPHY

of discussions of reading and looking assignments. Course expectations and requirements will be adjusted accordingly for undergraduates and graduates.

3 CREDITS

PREREQUISITES: 23-7655, 52-1152 WRITING AND RHETORIC II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-4730 Directed Visions Studio*

Course explores directed, manipulated, and constructed photographs. It investigates this rich tradition by looking at both historical and contemporary photography. Instruction addresses the veracity of the photographic image by discussing artificial photographs and comparing them to traditional documentary ideas.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-4750 The Portrait*

Course looks at the representation of human experience in photographic form. Students work on ongoing portrait projects in the studio and in natural environments.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-4765 Special Subjects: Digital Capture*

Are digital cameras the future for studio and commercial work? This new workshop will introduce students to professional-level digital cameras. We will have small, medium, and large-format state-of-the-art equipment available for demonstration and use. The workshop will discuss current professional practice, lighting for digital cameras, and the changes that can be expected in the near future.

1 CREDIT

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I, 23-2300 STUDIO I*, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-4770 Myth, Symbol, Image*

Course explores connections among idea, meaning, and image. Students study devices such as analogy and metaphor in literature, art, and photography, to map the origins of their creative ideas and influences while exploring a diverse range of art making methods and expanding their critical language.

Coursework consists of assigned readings, group critiques, one paper, and an ongoing series of photographs.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

23-4777 Photographing History

Course is offered through the Columbia Arts/Florence Summer Program. Advanced level, undergraduate/graduate photography students will be offered an opportunity to explore contemporary life within a "medieval" urban environment and examine the contrariety between 15th and 21st century value systems. Issues of cultural memory, enlightenment philosophies, global consumerism, and institutionalized tourism will be incorporated into the curriculum and be the emphasis of our studies and production. Documentary, as well as fabricated narrative approaches, will be encouraged and explored during the month-long class.

3 CREDITS

23-4780 Special Topics I

1 CREDIT

23-4785 Special Topics II

1 CREDIT

23-4790 Special Topics III

1 CREDIT

23-7760 Photography in Chicago Now

Course exposes students to a broad range of photography as it is currently being created and exhibited in Chicago. On alternating weeks students attend exhibitions in museums or galleries, visit photographers' studio spaces, or attend announced lectures. Class sessions also spent discussing these events in relation to texts used in class. Journals and class participation are emphasized.

3 CREDITS

THEATER

SHELDON PATINKIN, CHAIRPERSON

Unlike television and film, theater provides an immediate experience between the people on stage and in the audience. It's different every night, and it's live—quite a thrilling dynamic. Having a successful career in theater takes luck, discipline, determination, talent, and luck. The Theater Department believes in the unlimited potential of students not only to find work, but also to be able to make a living at it. As a result, we run the department with many of the rules and disciplines of professional theater to prepare our students for the challenges and thrills of making a life in theater. We work overtime to provide rigorous, complete, one-on-one training for actors in order to equip them with the best and broadest skills necessary to develop their careers fully.

We believe very strongly that students learn from being involved in productions as well as from class work. Therefore, we stage as many as 40 fully produced and workshop productions each school year. Although we are the largest theater department in the nation, we operate as an ensemble—all members have a responsibility to the whole and to one another. Our teaching techniques revolve around both the Stanislavsky method and the Viola Spolin improvisational method. Along with learning the basics of every aspect of the profession, students with a concentration in acting take a combination of traditional scene study, spoken and sung vocal technique, body movement, acting techniques, and theatrical styles. In addition, they choose from studies in camera techniques, improvisation, stage combat, solo performance, and accents and dialects, among other subjects. We also offer a major in Musical Theater Performance, shared with the Music Department. For those interested in the technical and design programs, extensive training is available in stage management and in set, costume, lighting, and makeup design and construction. The department also offers equally extensive training programs in directing and, shared with the Fiction Writing Department, playwriting. All acting classes above the first-semester level perform their final scenes for faculty each semester.

The Theater Department produces a five-show subscription season for the general public. At the 400-seat Emma and Oscar Getz Theater, we present fully mounted productions of one large cast play and one musical. In the 60-seat New Studio, we present full productions of one musical and two plays, or of three plays. Additionally, many faculty and student-directed workshops are produced each semester in the 60-seat Classic Studio and in our other two performance spaces.

The faculty and staff are all working professionals—active and prominent members of Chicago's dynamic theater community in every area, from acting and directing to design and stage management. All our improvisation teachers are from the faculty of Chicago's famous Second City Training Center. Because we are so intimately connected with Chicago's professional theater community, students' behavior and growth here are paramount to developing not only their careers but also their reputations. Among other ways of achieving this, we offer many opportunities for work in community outreach programs.

All students are encouraged to audition for the Columbia College Chicago shows as well as for productions in Chicago's larger theater community. In fact, either current students or Columbia graduates are in or working on virtually every show in town at any given time. Students also take advantage of professional internships frequently available with local companies. There is also a full semester offered for juniors and seniors, taught at and by the Second City Training Center, as well as a class in Los Angeles available for students ready to graduate.

Columbia College Chicago's Theater Department aims to infuse its students with skills necessary to achieve fully developed careers in the arts. Performance is the key, and the Theater Center is committed to bringing to our stages fully realized, large-scale classics and productions of new and rediscovered works.

Theodore Ward African-American Playwriting Contest

Theodore Ward lived and nurtured his playwriting gift in Chicago from the age of 13 until his death in 1983. This annual contest presents new plays written by African-American playwrights from around the country, and the selection of plays has had an enviable track record of subsequent productions at theaters in Chicago and elsewhere, as well as anthologies of winning plays published by Northwestern University Press.

John Murbach Scholarship in Association with the Michael Merritt Designer-in-Residence Award

The Michael Merritt Endowment Fund, housed at Columbia, honors the memory of faculty members/designers Michael Merritt and John Murbach. The proceeds fund an annual scholarship to one design student each from Columbia College Chicago, Northwestern University, and DePaul University; a monetary award to a local professional designer; and a yearly National Designer Award for collaboration. All are presented at an award ceremony and public seminar on collaboration and design.

Among the other scholarships also available are Freshman Achievement, David Talbot Award for Directors, Betty Garret Award for Musical Theater Performers, The Sarah Siddons Award, Academic Excellence Award, and the Stephen Hoenig Award.

Sheldon Patinkin

Chairperson, Theater

MISSION STATEMENT

THEATER

Theater in its many forms is driven through the collaborative efforts of the ensemble. The Theater Department of Columbia College Chicago uses ensemble as the vehicle through which education and programming are developed. For the Theater Department, the ensemble is a dynamic collective of individual voices and abilities focused on a common task. The ensemble is more than the sum of its parts, but is deeply dependent on the contribution of each of its members. Our curricula and programs encourage students to explore themselves as creative individuals, develop an artistic voice, and learn skills to express their ideas. Students are immersed in the study of theatrical craft and given opportunities to practice their growing expertise through a wide range of applications. Through critical thinking and self-reflection, students consider how to contribute their best work in collaborative endeavors with others. Each student's contribution is valued, but must be put in service to the larger purpose of the ensemble. The Theater Department fully supports the College's mission statement "to provide a climate that gives students an opportunity to try themselves out, to explore, and to discover what they can and want to do."

The goal of the Theater Department is to develop each student's technical skills, artistic sensibilities, and awareness of the world in which we live, and to contribute those diverse skills and perspectives within the collaborative ensemble. The student is then poised to embark on his or her own journey to create theater that will not only reflect but also shape the future of our culture.

THIS GOAL IS ACHIEVED THROUGH:

- A departmental curriculum engaging students in a progression of skills and exposing them to a wide continuum of theatrical practice. Students have degree options of Bachelor of Art and Bachelor of Fine Art degrees. The department also offers minors for students in other departments who wish to include theatrical study in their undergraduate program.
- A comprehensive series of majors and concentrations in Acting, Directing, Design, Technical Theater, Musical Theater, and Playwriting.
- A diverse and professional faculty and staff who are active in their field and whose lives provide models for balancing art and commerce in a career in the theater.
- An emphasis on participation in theatrical production giving students opportunities to develop their craft and artistic sensibilities.
- Partnerships with other departments, professional institutions, and community-based organizations to provide a breadth of possible experiences in the art form.
- Application of craft in a variety of theatrical and professional venues in order to maximize students' ability to solve problems using available resources.
- A network of opportunities to help students make the bridge between college and professional work. These opportunities provide students with a perspective on the values placed on theatrical craft and practice in the wider culture.
- Academic advising to provide guidance to students throughout their education. Advising can also build understanding of how life skills learned in theater apply towards employment in other media and career opportunities.
- A commitment to continuous assessment and development of self-reflection through the active practice of the scholarship of teaching and learning.

PROGRAM DESCRIPTIONS

THEATER

BACHELOR OF FINE ARTS IN ACTING

The Bachelor of Fine Arts in Acting is structured to provide an intensive study of the art and discipline of acting for the theater. The reality of the profession is that actors need to be able to "project themselves believably in word and action into imaginary circumstances" whether those circumstances are Shakespearean or corporate in scope (as in a McDonald's commercial). Acting students need flexible technique that will support their work in large theaters or in front of a camera and microphone. They need to be familiar with the various opportunities that are available in which to ply their trade. The BFA in Acting provides this education through discipline-wide study in theatrical production, text analysis, and theatrical history; and it deepens this learning through sequenced classes in acting and improvisational skills, vocal and physical training, and career development. Through advanced capstone classes and a reflective portfolio process, the BFA student is given the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of the theater. This pragmatic approach prepares students to face the difficult realities of making a life in the performing arts.

BFA students are expected to participate in departmental productions as well as Senior Showcase and must maintain a portfolio that charts their growth and accomplishments as performers. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as performers in order to continue in the program.

Students must maintain standards of performance.

BACHELOR OF FINE ARTS IN DIRECTING

The Bachelor of Fine Arts in Directing is structured to provide an intensive study of the art and discipline of directing for theater. The Directing student, in selecting plays for production, can focus his or her experience on specific genres or styles of theater that are of particular interest. Students are encouraged to select material that challenges their assumptions but engages their being. The BFA in Directing requires discipline-wide study in theatrical production and design, vocal and physical training, acting skills, and theater history; and it deepens this learning through sequenced classes in directing, text analysis, and dramaturgy, as well as providing more opportunities for the student to direct full-length plays. Electives in Theater Management, and in specific areas of theater practice, provide breadth. Through advanced capstone classes and a reflective portfolio process, the BFA student is offered the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of the theater. In production, we stress collaboration as students work closely with their peers to rehearse and prepare plays for performance. The practical experience and responsibility of producing plays for performance is in itself a large step toward mastery; no other undergraduate program in the country that we know of offers the student more opportunities to put this work into practice.

BFA students are required to maintain a portfolio that charts their growth and accomplishments as directors. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as directors in order to continue in the program.

Students must maintain standards of performance.

BACHELOR OF FINE ARTS IN THEATER DESIGN

The Bachelor of Fine Arts in Theater Design is structured to provide an intensive study of the art and discipline of design for theater. Students can focus their study in the areas of costume, lighting, and scenic design, but at all times we stress the collaborative nature of the design process; and students must be familiar with all three design disciplines. The BFA in Design requires discipline-wide study in technical theater, performance, theater history, and text analysis; and it deepens that learning through sequenced classes in design and collaborative process. Students may choose from a variety of electives focusing on technology, technical skills, electronic media, and the business of theater. There are ample opportunities for design students to work on departmental productions, from the bare-bones workshop level to fully budgeted main stage shows. Through advanced capstone classes and a reflective portfolio process, the BFA student is provided with the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of the theater. In fact, many of our Design majors work with faculty members on projects outside the department as assistants or in a technical capacity, thus gaining valuable freelance experience in the business.

BFA students are expected to participate in departmental productions as well as Senior Showcase and must maintain a portfolio that charts their growth and accomplishments as designers. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as designers in order to continue in the program.

Students must maintain standards of performance.

PROGRAM DESCRIPTIONS

THEATER

BACHELOR OF FINE ARTS IN MUSICAL THEATER PERFORMANCE

The Bachelor of Arts in Musical Theater Performance Major provides a rigorous, intensive, professionally oriented education in the skills and discipline of musical theater. Working closely with the Music Department, we emphasize the synthesis of acting, singing, and dancing in order to prepare students for the demands of a field in which the "triple threat" performer often gets the job. Students take a sequence of courses in acting and theater history, dance techniques and styles, and singing and musicianship, as well as courses that integrate the individual areas of study.

At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department.

Students are encouraged to audition for musical theater productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of the theater. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts.

Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation as they pursue a career in professional musical theater or study at the graduate level.

BFA students are regularly evaluated to monitor their escalating levels of achievement, and faculty members meet regularly with students to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and demonstrate continued development in order to continue in the BFA program.

Students must maintain standards of performance.

INTERDISCIPLINARY BACHELOR OF FINE ARTS IN PLAYWRITING

The Bachelor of Fine Arts in Playwriting is jointly offered by the departments of Fiction Writing and Theater and is structured to provide an intensive study of the art and discipline of writing for the theater. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theater practiced in the Theater Department. An application and interview process is required of all students who wish to be accepted into the BFA in Playwriting program. Students accepted into the program will take an intensive series of courses in writing practice

with an emphasis on developing an individual voice as a writer. Courses in dramatic and literary theory will put student writing in a wider context. Courses in theater practice will immerse students in the group effort required of theater production. In addition, students will choose electives that focus learning in a specific application of playwriting in consultation with an advisor. Opportunities for staged readings and workshop productions provide a public forum for student writing. Through advanced capstone classes and a reflective portfolio process, the BFA student is provided with the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

BFA students are expected to participate in opportunities provided for the public presentation of their writing and must maintain a portfolio that charts their growth and accomplishments. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as playwrights in order to continue in the program.

Students must maintain standards of performance.

BACHELOR OF ARTS IN THEATER

The Bachelor of Arts in Theater will provide students with a comprehensive overview of the theory and practice of contemporary Western theater. Students will study theatrical processes from a variety of perspectives in order to gain an understanding of, and experience in, the work of the various disciplines involved in mounting theatrical productions. To that end, students will take courses in developing performance skills, theoretical and historical study, the art and craft of design and technical theater, and the conceptual and organizational skills involved in directing for the theater. At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department. In the classroom, students work with a faculty of working professionals who bring their experience to the art, craft, and business of the theater. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts. Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation.

The BA in Theater requires that students choose a concentration in Acting, Directing, Musical Theater Performance, Technical Theater, or Theater Design. Students must maintain a C or better to move forward in any sequenced classes.

The Theater Department also offers a post-baccalaureate certificate of major, as well as minors in Acting and Directing and an Interdisciplinary Minor in Playwriting.

Students must maintain standards of performance.

PROGRAM DESCRIPTIONS

THEATER

CONCENTRATIONS

ACTING CONCENTRATION

The Acting concentration teaches students advanced performance technique and acting practice to prepare them to fully inhabit roles they are cast in as well as to compete for work after graduation. Students are expected to perform in a minimum of one departmental production prior to graduation. The expectation is that they will do much more. We also encourage students to take advantage of specialized classes we offer to enhance their artistry and marketability upon graduation. Students who also take 31-3240 Acting IV and 31-3900 Professional Survival and How to Audition will be eligible to audition to participate in the Senior Showcase. Students completing the concentration in Acting will be well prepared to audition for graduate schools if they so choose.

DIRECTING CONCENTRATION

The Directing concentration teaches students advanced organizational, conceptual, and production skills necessary to mount credible productions of scripted material. Prior to graduation, students will direct a one-act play and at least one full-length play. Students may also work as assistant directors to faculty or seek an internship in Chicago's busy theater scene to improve their understanding of how professionals go about their business. The focus on theater practice provided by the concentration in Directing provides excellent preparation for students interested in pursuing graduate study.

THEATER DESIGN CONCENTRATION

The Theater Design concentration emphasizes design as a collaborative process that requires close cooperation among each designer, the director, the technical team, and the performers. Students may focus their work in the area of costumes, lighting, or scenic design, but they must take classes in each area to gain familiarity with all three design disciplines. Classes are also required in the areas of makeup, technical theater, rendering and drawing, art and theater history, and beginning acting. There are ample opportunities for these students to work on departmental productions, from the bare bones workshop level to fully budgeted main stage shows. In addition, assistant design and internship opportunities are available for students to work on productions in the larger Chicago theater community. These opportunities often become available through the influence of our faculty of working professionals. Upon graduation, students with a concentration in Theater Design have developed a strong portfolio of work that can be used to seek admission to graduate school or to look for work in the professional theater.

Students must maintain standards of performance.

TECHNICAL THEATER CONCENTRATION

The Technical Theater concentration will provide students with a comprehensive overview of the practice of technical theater and production management. We emphasize theater as a collaborative process that requires close cooperation among all members of a production team. Students take classes that advance their technical knowledge of costumes, lighting, and scenic construction to prepare them to facilitate the work of designers. Students may focus their learning through classes in stage management, scenic or costume construction, and technical direction. Classes in theater history, beginning acting, and theater design provide breadth. There are ample opportunities for students to work on departmental productions as stage managers, technical directors, or production managers, from the bare-bones workshop level to fully budgeted main stage shows. In addition, freelance and internship opportunities are available for students to work on productions in the larger Chicago theater community. These opportunities often become available through the influence of our faculty and staff of working professionals. Upon graduation, students who earn a concentration in Technical Theater have developed a strong résumé of practical experiences that can be used to seek admission to graduate school or to look for work in the professional theater.

Students must maintain standards of performance.

MUSICAL THEATER PERFORMANCE CONCENTRATION

The Musical Theater Performance Concentration provides students with a comprehensive education in the skills and discipline of musical theater. Students take a sequence of courses in acting and theater history, dance techniques and styles, and singing and musicianship, as well as courses that integrate the individual areas of study at an increasingly sophisticated level of achievement. Working closely with the Music Department, we emphasize the synthesis of acting, singing, and dancing in order to prepare students for the demands of a field in which the "triple threat" performer often gets the job. In addition, the program enables students to take elective courses in areas related to musical theater, such as directing, composing, stage management and design, marketing and management, and journalism and criticism. At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department. Students are encouraged to audition for musical theater productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of the theater. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts. Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation.

Students must maintain standards of performance.

COURSE DESCRIPTIONS

THEATER

INTERDISCIPLINARY BACHELOR OF ARTS WITH A CONCENTRATION IN PLAYWRITING

The Bachelor of Arts with a Concentration in Playwriting is jointly offered by the departments of Fiction Writing and Theater. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theater practiced in the Theater Department. Students will be immersed in the business of writing for theater with an emphasis on developing an individual voice that must be integrated into the group effort required of theater production. Students will take classes in writing practice, theater performance, and dramatic theory as the core of the major. In addition, students will choose electives that focus learning in a specific application of playwriting. Electives will be selected with the consultation of an advisor. Opportunities for staged readings and workshop productions provide a public forum for student writing.

Upon graduation, students will have developed a body of work that has been tested in the laboratory of live theater. This work can be confidently submitted for admission to graduate school or for seeking productions in professional theater.

Students must maintain standards of performance.

Minor in Acting

The goal of the minor in Acting is to provide students with a concentrated introduction to the skills and theories required of the craft and practice of acting. Students will develop skills in the craft of vocal production, physical adaptability and expressiveness, textual analysis of dramatic literature, and an understanding of the basics of theatrical production. In conjunction with training in craft skills, students will develop their talents as performers through the spontaneity of live performance.

This minor will be of interest to students who are training for careers with close tie-ins to the performing arts or in which public performance will be required in the fulfillment of their duties.

Minor in Directing

The goal of the minor in Directing is to provide students with a concentrated introduction to the theories, skills, and practice of directing for the theater. Students will study directing as a multifaceted discipline involving an understanding of the process of acting, the introduction of technical and design elements, organization through project management, as well as a thorough comprehension of dramatic structure. In the minor's capstone course, students will coordinate all of these elements through the production of a one-act play of their choosing.

This minor will be of interest to students who wish to develop an understanding of the skills necessary to conceptualize, organize, and facilitate the preparation of scripted material for performance.

Interdisciplinary Minor in Playwriting

The goal of the Interdisciplinary Minor in Playwriting is to provide students with a comprehensive opportunity to broaden their skills in writing for the stage and media performance modes. Students in this program will develop the requisite skills for both long and short forms of stage writing and for adaptation of fictional works to script forms. Through elective choices, students may further develop their performance writing or build skills in theatrical performance or collaboration. The range of writing and performance experiences will enhance the student's professional marketability in the related fields of stage and media advertising, public relations, and other fields involving creative problem solving and script forms.

Comedy Studies: A Semester at The Second City™

The Theater Department of Columbia College Chicago and The Second City™ have created a semester-long program of courses in the study of comedy which are taught by the experts in comedy at the Second City Training Center in Chicago, with college credit provided by Columbia College Chicago. The program provides a unique opportunity to study full-time at The Second City™, the nation's center of comedy and satire, for an entire semester.

The Comedy Studies Program is open to any college undergraduate with a minimum of junior-level status who has a demonstrated interest in performance, comedy writing, and improvisation. All students enrolled in the program take the same full load of 16 credit hours during the 15-week semester. All classes are held at The Second City Training Center in Chicago. To learn more about the program, including how to apply, visit: comedystudies.com.

COURSE DESCRIPTIONS

THEATER

31-1200 Acting I: Basic Skills

Students learn the discipline of acting through physical, vocal, and improvisational exercises. Course uses some text work consisting of short scenes and monologues from plays to teach beginning actors awareness of their own and others' needs on stage. Scenes are not presented during performance weeks. Voice Training for the Actor I is recommended as a concurrent course. Required course for all Theater majors.

3 CREDITS

31-1205 Acting I: Scene Study*

Students learn to solve beginning acting problems through work on two-person scenes from contemporary plays. Students study acting text for clues to character behavior and motivation fleshed out during the rehearsal process in preparation for performance. Scenes may be presented formally during performance weeks. Rehearsal Lab must be taken concurrently.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS

CONCURRENT: 31-2177 REHEARSAL LAB

COREQUISITES: 31-1300 VOICE TRAINING FOR THE ACTOR I

31-1300 Voice Training for the Actor I

Course introduces various techniques to aid beginning actors in development and use of their natural voices for the stage. Students practice fundamentals of breathing, resonance, and articulation; learn vocal warm-up in preparation for performance; and study several monologues from contemporary material. Acting I: Basic Skills is recommended as a concurrent course.

3 CREDITS

31-1301 Voice Training I: Musical Theater*

This course introduces various techniques to aid beginning actors in development and use of their natural voices for the stage. Students practice fundamentals of breathing, resonance, and articulation; learn vocal warm-up in preparation for performance; and study and perform contemporary material.

3 CREDITS

COREQUISITES: 31-1400 MUSICAL THEATER I: FROM THE BEGINNINGS TO 1945 OR 31-1405 MUSICAL THEATER I: FROM 1945 TO PRESENT

31-1305 Body Movement for Actors I

Course focuses on development of proper physicality, stretch, and strength and on activation and direction of energy. Students develop an individual movement voice and understand how to modify it to respond to emotional and physical needs of a character. Acting I: Scene Study is recommended as a concurrent course.

3 CREDITS

31-1310 Feldenkrais Method I

Course is based on Moshe Feldenkrais Awareness through Movement lessons. Through select breathing and movement sequences, students learn new vocal patterns and make spontaneous acting choices beyond habitual movement. Movement sequences are light and easy and may be accomplished by anyone regardless of age or physical limitations.

3 CREDITS

31-1350 Speaking Out

No description available.

3 CREDITS

31-1400 Musical Theater I: From the Beginnings to 1945

Course is required for Musical Theater majors in the first semester of their first year. This is the first half of a two-semester course covering development of musical theater from its roots in opera, operetta, and vaudeville to the revues and musical comedies of the 1920s and 1930s to the emergence of the modern musical in the work of Rodgers and Hammerstein. Students are introduced to shows and songs from each period through readings, recordings, and videos. Course is offered fall semester only.

2 CREDITS

31-1405 Musical Theater I: From 1945 to Present

This is a required class for Musical Theater Performance majors in the second semester of their first year. Course is the second half of a two-semester course continuing study of the history of the musical begun in Musical Theater I: From the Beginnings to 1945. Instruction covers development of musicals of Rodgers and Hammerstein to the pop-operas and spectacles of the present. Content gives some attention to movie musicals and the introduction of shows and songs from each period through readings, recordings, and videos. Course is offered spring semester only.

2 CREDITS

31-1430 Musical Theater Dance I

This is a practical introduction to basic techniques necessary to the Musical Theater Performance major. Class teaches fundamental dance combinations for performance as in a professional audition. Class builds student's repertoire of basic floor combinations and improves flexibility, conditioning, and technique in ballet, jazz, and tap. Attention is paid to audition practices and professional discipline. Students will be introduced, via lecture and video, to dance terminology and styles as well as musical theater dance history.

2 CREDITS

COREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1400 MUSICAL THEATER I: FROM THE BEGINNINGS TO 1945

31-1500 Production Techniques: Crew

Students work as backstage crew for Theater Department productions. Students gain understanding of behind-the-scenes labor that supports on-stage performance. Participants

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also get the opportunity to observe nuance and change in live performance as it occurs over several performances. Time is required outside of class.

2 CREDITS

31-1505 Production Techniques: Stagecraft

Through lecture and hands-on experience, students are introduced to fundamentals of costume construction, scenery construction and design, and technical aspects of stage lighting.

2 CREDITS

31-1510 Drafting for Theater

This course introduces mechanical drawing techniques as applied to the performing arts. Students learn to create clear, accurate drawings to be used for the design and construction of scenery, and the preparation and implementation of a lighting design. Course is recommended for those interested in the visual design elements of performing arts and is a prerequisite for all theater design courses.

2 CREDITS

31-1515 Rendering Techniques*

Course introduces figure drawing, color, light and shadow, and a variety of rendering materials and techniques. Coursework focuses on rendering of costumes, stage lighting effects, and sets. This is a prerequisite for all costume, lighting, and set design courses.

2 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER

31-1520 Lighting Technologies

Basic skills course addresses primary information for those interested in the art of stage lighting. Instruction includes purposes, allied techniques, equipment terminology, use of color, and fundamental drafting.

3 CREDITS

COREQUISITES: 31-1510 DRAFTING FOR THEATER

31-1525 Costume Construction I

Course provides introduction to Costume Shop techniques and procedures. Through assigned projects, students learn basic machine and hand-sewing techniques, pattern development with special emphasis on drafting and draping, and all aspects of costume building from rendering to finished project. Content provides overview of related subjects such as millinery, costume props, and formal wear.

3 CREDITS

31-1530 Introduction to Set Construction

Course introduces set construction in the Classic and New Studio theaters utilizing the component pieces of the available studio kits. Students work with reading and interpreting ground plans, designing and assembling simple sets, and analyzing the construction of sets both on campus and in the professional world. Basics of studio lighting and sound systems are covered.

3 CREDITS

31-1599 Directed Study: Crew

This course provides an opportunity for students to earn credit and satisfy their departmental crew requirement by serving as running crew on faculty and student directed workshops. Not only are crew positions essential to mounting theater performances, they can serve as important opportunities to learn how different elements are integrated into a theatrical whole and how a production can change from performance to performance. The students earn one hour of crew credit for serving as running crew on any workshop production.

1-6 CREDITS

31-1600 Introduction to Design for the Stage

Students gain better understanding of theatrical design as a whole and learn terminology and principles basic to all aspects of theatrical design. Students explore theatrical design through selected readings and individual and group projects. Course is a prerequisite for all theater design courses and is a recommended general introduction to production process for all Theater majors. Course requires no special vocabulary, experience, or art skills.

3 CREDITS

31-1605 Stage Make-up I

Course focuses on communicating character to audience through makeup. Students learn basics of stage makeup, including aging techniques, character analysis, corrective makeup, use of color, use of simple modeling materials, crepe hair, and beginning special effects. Students work as makeup crew for at least one main season show.

3 CREDITS

31-1650 Puppetry, Pageantry, and the Art of Spectacle

Students will explore spectacle, street performance, puppet making, and community parade. Using various materials, students will learn to construct basic rod puppets and spectacle objects. Performance and its relationship to puppetry will be explored. In addition, basic tools of the woodshop will be explained, as well as sculpting and papier maché.

3 CREDITS

31-1700 Director's Tool Kit*

By exploring acting exercises, talking and listening to advanced and professional directors, seeing and analyzing productions, and reflecting on their own experiences, Directing majors will begin to consider the tools needed to become successful directors.

2 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1600

INTRODUCTION TO DESIGN FOR THE STAGE

COREQUISITES: 31-2120 TEXT ANALYSIS

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31-1900 Directed Study: Theater

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS

31-2120 Text Analysis*

Students study different methodologies of script analysis to develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theater. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 52-1152 WRITING AND RHETORIC II* OR 31-1200 ACTING I: BASIC SKILLS, 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 31-1200 ACTING I: BASIC SKILLS, 52-1122 ESL WRITING AND RHETORIC II* OR 31-1200 ACTING I: BASIC SKILLS, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

31-2177 Rehearsal Lab

Taken concurrently with most acting classes, course guarantees two free hours each week at the same time as other students in class. Lab ensures adequate rehearsal time outside of class for scenes being prepared for class. When students have no scenes to rehearse, lab becomes study period.

1 CREDIT

31-2190 Context for Comedy*

Students will follow and discuss current events and other topics that provide fodder for political and social satire. This course provides impetus for students of comedy to delve deeply into political and social issues and to explore their personal response as a preparation for the creation of satirical work.

2 CREDITS

CONCURRENT: 31-2390 PHYSICAL AND VOCAL TRAINING FOR COMEDY*, 31-3190 HISTORY AND ANALYSIS OF MODERN COMEDY*, 31-3290 ACTING III: SKETCH AND THEATRICAL COMEDY*, 31-3295 CREATING SCENES THROUGH IMPROVISATION*, 31-3890 WRITING COMIC SCENES*

31-2200 Acting II: Advanced Scene Study*

Students further develop knowledge of basic dramatic scene structure, exploring more difficult two-person scenes and focusing on specific, individual acting problems. Scenes are presented formally during performance weeks. Concurrent enrollment in Voice Training for the Actor II is recommended. Rehearsal Lab must be taken concurrently.

3 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I

CONCURRENT: 31-2177 REHEARSAL LAB OR 31-2177 REHEARSAL LAB
COREQUISITES: 31-1305 BODY MOVEMENT FOR ACTORS I

31-2201 Acting II: Advanced Scene Study for Musical Theater*

This continuation of Acting I: Scene Study requires the musical theater student to apply his/her knowledge of basic dramatic scene structure to material from the musical theater repertoire. It will focus specifically on the acting challenges particular to the musical theater form, with emphasis on deepening character relationships and objectives through dialogue, song, and staging. Scenes will be presented formally during performance week.

3 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1301 VOICE TRAINING I: MUSICAL THEATER*, 31-1430 MUSICAL THEATER DANCE I, 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

CONCURRENT: 31-2177 REHEARSAL LAB

COREQUISITES: 31-1400 MUSICAL THEATER I: FROM THE BEGINNINGS TO-1945, 31-1405 MUSICAL THEATER I: FROM 1945 TO- PRESENT

31-2205 Acting II: Character and Ensemble*

Students develop several different characters through work on scenes requiring an ensemble style among actors on stage. Instruction focuses on stage concentration in the give-and-take situation of three or more actors on stage at the same time. Large cast scenes are presented during performance weeks. Concurrent enrollment in Body Movement II or Stage Combat I is recommended.

4 CREDITS

PREREQUISITES: 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2209, 31-2300 VOICE TRAINING FOR THE ACTOR II OR 31-2201 ACTING II: ADVANCED SCENE STUDY FOR MUSICAL THEATER*, 31-2209, 31-2300 VOICE TRAINING FOR THE ACTOR II
COREQUISITES: 31-2120 TEXT ANALYSIS

31-2210 Improvisational Techniques II*

Focusing on an approach to acting through improvisation, course bridges gap between improvised and scripted work. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

3 CREDITS

PREREQUISITES: 31-2209

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31-2211 Improvisational Techniques III*

Focusing on an approach to acting through improvisation, course bridges the gap between improvised and scripted work. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

3 CREDITS

PREREQUISITES: 31-2210 IMPROVISATIONAL TECHNIQUES II

31-2271 Puppet Workshop: Toy Theater*

This course will introduce students to the rudiments of puppetry through the lens of toy theater. Working from a basic model, students will design and build their own toy theaters and execute simple performances to animate them. Students will explore how design elements of scale and environment can be used to generate action and conflict in a microcosmic theater.

1 CREDIT

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

31-2275 Race, Politics and Performance: An Actor's Perspective*

The course examines the changing performance styles and traditions of African American theater through the 19th and 20th centuries. The course examines the connection between racial identity, public performance, and public culture and considers the efficacy of the dramatic form as an artistic vehicle for social protest, education, liberation, and celebration.

3 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR ACTORS I

31-2300 Voice Training for the Actor II*

Various spoken materials such as scripts, poetic verse, and narratives as applied to principles of voice production are explored in this continuation and expansion of vocal techniques and exercises introduced in Voice Training for the Actor I. Acting II: Character is recommended as a concurrent course.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1300 VOICE TRAINING FOR THE ACTOR I

31-2305 Body Movement for Actors II*

Course continues study of Body Movement for Actors I. Students use their more conscious, able body to develop characterization. Acting II: Character and Ensemble is recommended as a concurrent course with Body Movement for the Actor II.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1305 BODY MOVEMENT FOR ACTORS I

31-2306 Body Movement for Actors III*

Course continues study of Body Movement for Actors II. Students use their more conscious, able body to develop characterization. Acting III: Styles is recommended as a concurrent course with Body Movement for the Actor III.

3 CREDITS

PREREQUISITES: 31-2305 BODY MOVEMENT FOR ACTORS II

31-2310 Feldenkrais Method II*

Course continues and expands on Feldenkrais Method: Awareness through Movement I.

3 CREDITS

PREREQUISITES: 31-1310 FELDENKRAIS METHOD I

31-2315 Stage Combat I*

Course focuses on creating illusion of violence for stage and screen. Basic instruction is given in unarmed combat (feet, fists, slaps, punches, falls, and rolls) and rapier and dagger (parries, cuts, and thrusts). Safe and realistic violence for stage is emphasized. Final scenes are performed on the main stage during performance weeks.

3 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR ACTORS I

31-2316J Violence in Contemporary Theater*

This course explores the heightened physicality that is associated with modern drama, especially that of male/female conflict. The class will use shared weight techniques and physical talking and listening to help understand the needs of the character in a given moment in seemingly random, non-skilled forms of violence.

1 CREDIT

PREREQUISITES: 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2315 STAGE COMBAT I OR 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2305 BODY MOVEMENT FOR ACTORS II

31-2320 Stage Combat II*

Course continues to teach students to create the illusion of violence for stage and screen. Advanced instruction is given in unarmed combat (feet, fists, slaps, punches, falls, and rolls) and rapier and dagger (parries, cuts, and thrusts). Techniques of broadsword and small sword are also covered. Safe and realistic violence for stage is emphasized. Final scenes are performed on the main stage during performance weeks. Final scene also adjudicated by the Fight Master of the Society of American Fight Directors. Students may qualify for certification at the Actor Combatant level recognized by SAFD.

3 CREDITS

PREREQUISITES: 31-2315 STAGE COMBAT I

31-2325 Accents and Dialects I*

Students examine and practice the 10 most commonly used English and foreign language dialects encountered in English-speaking theater. Content emphasizes technical aspects of dialect, such as vowel and consonant pronunciation, lilt,

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rhythm, and vocabulary, and how they affect a theatrical character's personality.

3 CREDITS

PREREQUISITES: 31-1300 VOICE TRAINING FOR THE ACTOR I

31-2326 Accents and Dialects II*

Students examine and practice the 10 most commonly used English and foreign language dialects encountered in English-speaking theater. Instruction emphasizes technical aspects of dialect, such as vowel and consonant pronunciation, lilt, rhythm, and vocabulary, and how they affect a theatrical character's personality.

3 CREDITS

PREREQUISITES: 31-2325 ACCENTS AND DIALECTS I

31-2370 Physical Comedy Workshop*

Course offers opportunity for performing arts students to explore and develop their personal approach to physical comedy through exposure to a variety of comedy styles and techniques with an emphasis on continuous creation, rehearsal, and performance followed by analysis.

1 CREDIT

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1305 BODY MOVEMENT FOR ACTORS I

31-2372 Basic Viewpoints Workshop

Viewpoints is a movement philosophy that explores the issues of time and space. In theater, it allows a group of actors to function spontaneously and intuitively; to generate bold new work quickly by developing flexibility, articulation, and strength in movement; and to use writing and other resources as steps to creativity. Students will learn the vocabulary and basic theory by applying viewpoints to creating new compositions as well as using them with existing theatrical texts.

1 CREDIT

PREREQUISITES: 31-2200 ACTING II: ADVANCED SCENE STUDY OR 31-2700 DIRECTING I

31-2373 Social Dance Forms for Theater*

This course will facilitate the exploration by acting, directing, or musical theater students of an introduction to several popular dances, their origins and current forms, by learning short sections of these dances. The class will run for five consecutive weeks, and each class will be three hours in length.

1 CREDIT

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1305 BODY MOVEMENT FOR ACTORS I

31-2390 Physical and Vocal Training for Comedy*

Students participate in an active physical and vocal warm-up while learning techniques of physical comedy and expanding the range of vocal production. Topics such as clowning, slapstick, mask work, accents, and dialects are covered actively in classroom exercises.

2 CREDITS

CONCURRENT: 31-2190 CONTEXT FOR COMEDY*, 31-3190 HISTORY AND ANALYSIS OF MODERN COMEDY*, 31-3290 ACTING III: SKETCH AND THEATRICAL COMEDY*, 31-3295 CREATING SCENES THROUGH IMPROVISATION*, 31-3890 WRITING COMIC SCENES*

31-2400 Musical Theater II: Scenes and Songs*

Course in acting for the musical theater concentrates on spoken and musical scene work, excluding choral numbers and dancing. Students research and learn two-person and small-group scenes from the basic repertory of American musical theater with emphasis on extending characterization from spoken dialogue into song. Class is available to Theater, Music, and Dance majors. Course is required for Musical Theater Performance majors. Students perform scenes and songs during performance weeks.

2 CREDITS

PREREQUISITES: 31-1400 MUSICAL THEATER I: FROM THE BEGINNINGS TO 1945, 31-1405 MUSICAL THEATER I: FROM 1945 TO PRESENT, 31-2201 ACTING II: ADVANCED SCENE STUDY FOR MUSICAL THEATER*, 31-2430 MUSICAL THEATER DANCE II*, 32-2511 TECHNIQUES IN SINGING I

31-2430 Musical Theater Dance II*

This continuing class extends the technical skills needed by the musical theater performer. Students are challenged with more complicated material, and greater demands are placed on speed of learning. Significant attention is paid to audition practices and professional discipline.

2 CREDITS

PREREQUISITES: 31-1400 MUSICAL THEATER I: FROM THE BEGINNINGS TO 1945, 31-1405 MUSICAL THEATER I: FROM 1945 TO PRESENT, 31-1430 MUSICAL THEATER DANCE I

31-2510 Advanced Set Construction*

This course is an advanced examination of set construction, emphasizing the procedures for construction of large, intricate theatrical sets. Students will learn to use more advanced shop tools and materials to construct scenic elements such as platforms and flats. The assembly of complex sets will be covered, both in terms of structure and set dressing. Students will be introduced to the terminology of theatrical architecture and mechanics. Safety and long-term health issues will be discussed, with the goal of training students to protect their health in the workplace. This course is for sophomore to junior level scenic designers and theater technicians.

3 CREDITS

PREREQUISITES: 31-1530 INTRODUCTION TO SET CONSTRUCTION

31-2511 Scenic Model Making for Theater*

Students will be introduced to scenic modeling techniques, including: skills for developing set designs through the use of the experimental model, the transfer of two-dimensional drafting into three dimensional model form, and finishing techniques for a presentation model. This course is recommended for those interested in the visual design elements of the performing arts and is a prerequisite for set design classes.

2 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

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31-2515 Scene Painting

Course is an introduction to and practical application of processes, materials, and techniques used in painting theatrical scenery. Students study color theory, the inter-relationship of additive and subtractive mixing, and the manipulation of two-dimensional space through the use of form and color.

3 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 31-1515 RENDERING TECHNIQUES, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

31-2521 AutoCAD for the Performing Arts*

This course provides students with a thorough introduction to computer aided design with a focus on theatrical uses for AutoCAD. With hands on exercises, assignments and projects students will gain the capacity to create and distribute industry standard (USITT) theatrical drawings that mimic hand drafting. This course is recommended for scenic designers.

3 CREDITS

PREREQUISITES: 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

31-2522 VectorWorks for the Performing Arts*

This course provides students with a thorough introduction into computer aided design with a focus on theatrical uses for VectorWorks. By using hands-on exercises, assignments, and projects, students will gain the capacity to create and distribute industry standard (USITT) theatrical drawings and light plots. The student will learn basic drawing tools and techniques for completing theatrical drawings and light plots. The course will cover page layout and printing techniques. This course is recommended for lighting designers. Student access to the computer lab is available to complete assignments outside of class.

3 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 31-1510 DRAFTING FOR THEATER, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY

31-2526 Costume Construction II*

Guided independent study focuses on advanced patterning and construction techniques. Prospective projects include development of costume from rendering through finished product for main stage show; pattern development from a historical piece; draped patterning and construction from historical source; and corset construction and tailoring. Students are required to complete at least three independent projects.

3 CREDITS

PREREQUISITES: 31-1525 COSTUME CONSTRUCTION I

31-2530 Stage Management*

In this advanced workshop, students stage-manage or assist in stage-managing main season productions, developing the skills and techniques required in overseeing, rehearsing, and running a show.

4 CREDITS

PREREQUISITES: 31-1500 PRODUCTION TECHNIQUES: CREW, 31-1505 PRODUCTION TECHNIQUES: STAGECRAFT, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

31-2610 Set Design*

Course teaches methods of approaching, developing, and completing set designs through detailed study encompassing scenic history, research, styles, and techniques. By designing several simple theoretical projects, students develop and expand skills and knowledge of artistic and technical demands of professional set designing. Design Studio must be taken concurrently with Set Design.

2 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 31-1515 RENDERING TECHNIQUES, 31-1530 INTRODUCTION TO SET CONSTRUCTION, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE
CONCURRENT: 31-2677 DESIGN STUDIO
*COREQUISITES: 31-2511 SCENIC MODEL MAKING FOR THEATER**

31-2615 Costume Design*

Students begin to develop skills required of a professional costume designer through specific design projects. Upon completion of the course, students should have projects that demonstrate an ability to formulate and clearly render a well-researched costume design.

2 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 31-1515 RENDERING TECHNIQUES, 31-1525 COSTUME CONSTRUCTION I, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE
CONCURRENT: 31-2677 DESIGN STUDIO

31-2620 Lighting Design*

The basic mechanical and design principles presented in Lighting Technology are expanded to meet student's individual artistic expression in the field of lighting design for theater.

2 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 31-1520 LIGHTING TECHNOLOGIES, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

31-2670 Experience in Sound for the Theater

Course is an introduction to theater sound design for those with little or no prior experience in sound/music work. Students will explore the nature of acoustic phenomena and perception, discovering the dramatic potential and relationships of sound to image, text, and movement in their practical applications. While the use of live sound will be touched upon, the main emphasis will be on electronically reproduced sound.

1 CREDIT

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31-2677 Design Studio

This elective course is for anyone interested in developing rendering skills used in design for stage. Studio course is structured for faculty members of design to participate as advisors. Assignments respond to students' varying skill levels. Students furnish art supplies. Concurrent enrollment in this class required for all students enrolled in costume design, set design, and advanced lighting design.

1 CREDIT

CONCURRENT: 31-2610 SET DESIGN OR 31-2615 COSTUME DESIGN

31-2700 Directing I*

Course focuses on process through which one approaches a play from a directorial point of view. Students read and discuss six plays and direct scenes from three of them. One play is presented during performance week. Students write an analysis of the play from which the final scene is taken.

4 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR ACTORS I, 31-1500 PRODUCTION TECHNIQUES: CREW, 31-1505 PRODUCTION TECHNIQUES: STAGECRAFT, 31-2120 TEXT ANALYSIS

31-2800 Playwriting Workshop I*

Course introduces basic techniques of structure and dialogue in playwriting. Written exercises are submitted and discussed to identify dramatic events. Students initiate development of a one-act play or the first act of a three-act play.

4 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

31-2805 Playwriting Process: Outreach and Inreach Through Revision*

This course provides playwriting practice for writers interested in the intersection of individual expression and community arts. Students will develop original work by combining community arts techniques with their personal writing process. Community arts approaches will be learned through the revision of scripts developed through service learning projects. Students will read, discuss, and revise to explore the processes through which the scripts were originally created and the audiences for whom performances are intended. Writing will be both individual and collaborative.

3 CREDITS

PREREQUISITES: 31-2800 PLAYWRITING WORKSHOP I OR 31-2700 DIRECTING I

31-2900 Cold Readings*

Course gives students practical experience with cold readings of scripted material in a classroom environment. Cold readings are used both in school and professional audition situations to cast actors in roles. Actors learn techniques that best help them in a cold reading situation. Plays are assigned reading each week.

2 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR ACTORS I, 31-2120 TEXT ANALYSIS

31-2910J Auditioning for Improvisation*

The course will cover the basics of professional conduct and preparation to audition for Second City and other improvisationally oriented audition situations.

1 CREDIT

PREREQUISITES: 31-1210

31-2940J Musical Theater Audition Workshop*

This workshop will help prepare students to audition for roles in musical theater by expanding their repertoire of audition material and improving their audition protocol. Students will work on choosing musical material that showcases their voice and matching that with monologues that complement or contrast their choice of music.

1 CREDIT

PREREQUISITES: 31-2201 ACTING II: ADVANCED SCENE STUDY FOR MUSICAL THEATER*, 31-2300 VOICE TRAINING FOR THE ACTOR II OR 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-2950 Teaching Practicum*

This class will engage students in the theory and practice of teaching theater to youth. The class meets twice a week. Students will spend one class studying teaching fundamentals: classroom management, curriculum development, lesson planning, and assessment as they relate to teaching performance skills. The other class will be spent in practice in a youth theater program in the Chicago area. Students will teach and observe each other's teaching in an established, ongoing youth arts program.

3 CREDITS

PREREQUISITES: 31-1305 BODY MOVEMENT FOR ACTORS I, 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2209

31-2960 Creating Performance Seminar

Students will form a performance ensemble that will develop, rehearse, and perform an original piece of theater. The ensemble will include writing, design, directing, production, and acting members. Each will work as a specialist within their area of concentration, but also as an ensemble member who will seek and give input outside the area of their growing expertise. Students will explore collaborative models appropriate to the involvement required at different stages of creative and practical performance development. Where practical, the ensemble will collaborate with another group in a service learning and/or interdisciplinary environment.

3 CREDITS

31-2965J Drama Facilitation

This class will provide the student with the core principles and practices of facilitating groups learning drama and the opportunity for practical application of workshop facilitation theory and skills in preparation for doing work in Theater in Education. T.I.E. uses theatre and drama techniques to provide a unique and creative educational experience for public school students, hospital patients, groups with disabilities, and other specialized groups, which can be adapted

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to many learning environments. Along with workshops using games and improvisation skills, students will learn how to identify themes or important issues amongst groups and develop auxiliary materials for further use of the group or classroom.

2 CREDITS

31-2970 Introduction to Theater in Chicago*

Students attend three theater productions in Chicago and discuss productions with some of the artists who created them. Students discuss theater in Chicago with other leaders in the profession, including administrators, producers, and critics.

1 CREDIT

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY

31-2972 Voice Over Workshop*

This workshop explores the business and practice of performing voice overs. Students will study audition protocol, how to approach different kinds of copy, microphone techniques, and studio etiquette with a voice over professional.

1 CREDIT

PREREQUISITES: 31-2209, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-2972J Voice Over Workshop*

This workshop will explore the business and practice of performing voice overs. Students will study audition protocol, how to approach different kinds of copy, microphone techniques, and studio etiquette, with a voice over professional.

1 CREDIT

PREREQUISITES: 31-2209, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-2973 Monologue Workshop*

This workshop will consist of practical coaching sessions aimed at giving the individual student the means to achieve two presentable audition monologues. Students will approach a two-minute monologue as they would a scene: finding objectives, choosing tactics, and scoring beat changes. Students will also learn basic audition protocol.

1 CREDIT

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR ACTORS I

31-3100 Styles and Crafts: Ancient to Baroque*

Cultural history course surveys visual, literary, and performative traditions of Western theater. Theater conventions, architecture, and texts are presented alongside the art, dress, literature, politics, and social structure of a historic period. Instruction focuses on visual and literary interpretation of texts and provides an examination of the audience-performance relationship. This semester explores the early sources out of which Western theater has developed. Course is offered fall semester only.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

31-3105 Styles/Crafts: Baroque-Modern*

Cultural history course surveys visual, literary, and performative traditions of Western theater. Theater conventions, architecture, and texts are presented alongside the art, dress, literature, politics, and social structure of a historic period. Instruction focuses on visual and literary interpretation of texts and an examination of the audience/performance relationship. Class examines theater of the 18th and 19th centuries, focusing on the debate between Neoclassicism and Romanticism and studying background and thought behind Realism and Naturalism. Course offered spring semester only.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

31-3110 Styles & Crafts: Modern to (Post) Post-Modern*

Cultural history class surveys the visual, literary, and performative traditions of Western theater. Theater conventions, architecture, and texts are presented alongside the art, dress, literature, politics, and social structure of a historic period. Instruction is focused on the visual and literary interpretation of texts and provides an examination of the audience/performance relationship. Class examines the incredible variety of arts, entertainment, and spectacle of the 20th century.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

31-3125 Dramaturgy*

Course provides an overview of the art and craft of dramaturgy in the contemporary theater. Through individual and group projects, students examine the role the dramaturg plays in developing production concepts, conducting production research, choosing translations, and developing adaptations of literature for performance. Students will also consider how the dramaturg functions within a theatrical organization to assist in season selection, audience education, and audience development.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS

31-3190 History and Analysis of Modern Comedy*

This course is an overview of the history of modern comedy from its roots in ancient Greece and Rome to the present day. Through lectures, readings, audio and video recordings, the course will look at comic traditions including Commedia dell'Arte, Shakespearean comedy, Restoration farce, burlesque,

COURSE DESCRIPTIONS

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clowning, vaudeville, cabaret, slapstick, stand-up, and situation comedy. Special emphasis will be placed on satire and the development of the revue form.

3 CREDITS

CONCURRENT: 31-2190 CONTEXT FOR COMEDY*, 31-2390 PHYSICAL AND VOCAL TRAINING FOR COMEDY*, 31-3290 ACTING III: SKETCH AND THEATRICAL COMEDY*, 31-3295 CREATING SCENES THROUGH IMPROVISATION*, 31-3890 WRITING COMIC SCENES*

31-3200 Acting III: Acting & Performing*

Diagnostic class concentrates on expanding character and style range of student according to individual need. Lectures, discussions, and improvisation workshops concentrate on building a character and on the playing of subtext. Pairs of new audition pieces are learned and performed, as are short two-person and ensemble scenes. Other Acting III Styles classes may be taken concurrently.

4 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3202 Acting III Styles: The Greeks*

Scene study class concentrates on tragedies and comedies of ancient Greek playwrights. Dramatic and choral scenes are studied and presented during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3204 Acting III Styles: Shakespeare I*

Course involves in-depth text analysis and verse work from Shakespeare's First Folio with goal toward performance. Students engage in monologue and scene study work designed to help the actor find Shakespeare's clues about character and performance in the text. Scenes are presented during performance weeks. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3206 Acting III Styles: Shakespeare II*

Scene study and monologue class involves further work from Shakespeare's First Folio. Study focuses on rehearsing text and finding clues about character, blocking, and motivations, then transferring them into performance. Students present scenes during performance week. 31-2177 Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-3204 ACTING III STYLES: SHAKESPEARE I
CONCURRENT: 31-2177 REHEARSAL LAB

31-3208 Acting III Styles: Moliere and Restoration*

Class explores the plays of Moliere and the Restoration using devices of the Commedia dell'Arte and other techniques and exercises that serve to enhance actor's understanding of a presentational style. Through scene work and projects performed during performance week, students develop a strong sense of what makes these plays so timely and funny. 31-2177 Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3210 Acting III Styles: Chekov*

Scenes by late 19th century Russian dramatist are studied and presented during performance week. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3212 Acting III Styles: Shaw, Wilde and Coward*

Course studies lives and backgrounds of playwrights in relation to their place in theater history. Important plays from the canon are read and discussed. Monologues, two-person, and ensemble scenes are studied and presented during performance week. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3214 Acting III Styles: Brecht*

Course studies 20th century German playwright and his style of epic theater. Students present scenes from his plays during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3216 Acting III Styles: Pinter and Albee*

Scene study class examines the major works of these 20th century playwrights. Scenes are rehearsed in both of these acting styles and presented during performance weeks.

COURSE DESCRIPTIONS

THEATER

Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3218 Acting III Styles: Farce and the theater of the Absurd*

Scene study and monologue class explores plays by Samuel Beckett and Eugene Ionesco and by inheritors of their tradition: Tom Stoppard, Christopher Durang, and others. Scenes presented during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3220 Acting III Styles: Irish Theater*

Course focuses on plays written by Yeats, Synge, O'Casey, and other Irish playwrights of the late 19th and 20th centuries. Students work on monologues, two-person scenes, and ensemble scenes that are presented during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3222 Acting III Styles: Contemporary British Styles*

Course is a scene study and monologue examination of the work of Stoppard, Hare, Brenton, Gens, Churchill, and Edgar. Scenes from these playwrights' works are presented during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3224 Acting III Styles: African-American Theater I*

Scene study and monologue classes use texts by African-American playwrights to develop performance techniques. Scenes are presented during performance week. Concurrent

enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3225 Acting III Styles: African-American Theater II*

Scene studies and monologue classes use texts by African-American playwrights to develop performance techniques. Scenes are presented during performance week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3226 Acting III Styles: Latino Theater*

Course gives brief history and overview of Latino theater in the U.S. as a group students read six to eight plays by Latino authors and discuss their significance in contemporary American theater. Class members choose scenes from readings, rehearse them, and present them during performance week. 31-2177 Rehearsal Lab is required. Other Acting III Styles may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3227 Acting III: Women Playwrights*

Course studies the lives and backgrounds of women playwrights in relation to their place in theater and society. Students work on monologues, two-person, and ensemble scenes that are presented during performance weeks. Concurrent enrollment in rehearsal lab is required.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

CONCURRENT: 31-2177 REHEARSAL LAB

31-3228 Acting III: Physical Theater I*

Class explores creation and development of collaboratively generated performance. Students receive individual and small-group assignments to create short performance pieces through movement, image, sound, character, and object use for class discussion and development. Goal is to create an ensemble performance work presented at semester's end. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

COURSE DESCRIPTIONS

THEATER

31-3232 Acting III: Comedy Workshop I*

Students write and perform their own Second City-style comedy revue with occasional lunch hour performances throughout semester. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3233 Acting III: Comedy Workshop II*

Students write and perform their own Second City-style comedy revue with occasional lunch hour performances throughout semester. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3234 Acting III: Camera Techniques*

Theater majors act in front of a camera that is directed by Television majors. Acting students develop understanding of differences between acting on stage and acting on camera. Students do interviews, monologues, and scenes, all captured on videotape. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II
CONCURRENT: 31-2177 REHEARSAL LAB

31-3240 Acting IV*

Advanced scene study course concentrates on expanding character and style ranges of students according to their individual needs. Monologues, two-person scenes, and ensemble scenes are presented during performance weeks.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2305 BODY MOVEMENT FOR ACTORS II
COREQUISITES: 31-3300 VOICE TRAINING FOR THE ACTOR III, 31-3305 SINGING FOR THE ACTOR I

31-3290 Acting III: Sketch and Theatrical Comedy*

This monologue and scene study course looks at techniques specific to acting comic texts with special emphasis on sketch, revue, and 20th century American theatrical comedy. The course will conclude with a final performance of previously scripted material.

3 CREDITS

CONCURRENT: 31-2190 CONTEXT FOR COMEDY*, 31-2390 PHYSICAL AND VOCAL TRAINING FOR COMEDY*, 31-3190 HISTORY AND ANALYSIS OF MODERN COMEDY*, 31-3295 CREATING SCENES THROUGH IMPROVISATION*, 31-3890 WRITING COMIC SCENES*

31-3295 Creating Scenes through Improvisation*

Students will work in small groups and as an ensemble to experience the process of creating scenes through improvisation both through pre-planning and spot improvisation. Concepts include relationship, character, status, objectives, scenic structure, beats, and editing. The class will culminate in a fully improvised performance.

3 CREDITS

CONCURRENT: 31-2190 CONTEXT FOR COMEDY*, 31-2390 PHYSICAL AND VOCAL TRAINING FOR COMEDY*, 31-3190 HISTORY AND ANALYSIS OF MODERN COMEDY*, 31-3290 ACTING III: SKETCH AND THEATRICAL COMEDY*, 31-3890 WRITING COMIC SCENES*

31-3299 Independent Project: Acting

Students may receive up to two credit hours of independent study for work involved in being cast in production as part of the Theater Department performance season. Students earn one credit hour for participation in student-directed productions; students earn two credit hours for participation in faculty-directed or main stage productions.

1-6 CREDITS

31-3300 Voice Training for the Actor III*

Course continues work of improving vocal quality and diction with attention to students' individual needs. Acquired techniques are applied to interpretation of poetry, narrative, comic, and dramatic readings. Recording and evaluation help students monitor progress throughout the semester. Presentations are given during performance weeks.

3 CREDITS

PREREQUISITES: 31-1305 BODY MOVEMENT FOR ACTORS I, 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3301 Voice Training for the Actor IV*

Students survey and practice advanced vocal techniques necessary for well-developed command of voice production for the stage. Emphasis is on solving specific problems by individual students and on refining vocal techniques needed for a career. Presentations are given during performance weeks.

3 CREDITS

PREREQUISITES: 31-3300 VOICE TRAINING FOR THE ACTOR III

31-3305 Singing for the Actor I*

Course focuses on proper techniques for breathing, projection, voice placement, and articulation taught through singing. Instruction emphasizes text interpretation and characterization in song. This is not a class that teaches the actor to be a singer, but a class that teaches singing technique to broaden the actor's spoken vocal range. Course instruction makes actors more comfortable with singing as part of their acting equipment. Students give public performance at semester end. Course is required for all students with an Acting concentration.

3 CREDITS

PREREQUISITES: 31-1305 BODY MOVEMENT FOR ACTORS I, 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II

COURSE DESCRIPTIONS

THEATER

31-3310 Singing for the Actor II*

A continuation of 31-3305 Singing for the Actor I, this course further develops vocal techniques and interpretive study of songs. Students give final performance at semester end.

3 CREDITS

PREREQUISITES: 31-3305 SINGING FOR THE ACTOR I

31-3315 Stage Combat III*

Course teaches advanced techniques of unarmed rapier and dagger, broadsword, and small sword combat. Goal is certification with Society of American Fight Directors as actor combatants. Course involves extensive physical work. Students give final performance during performance weeks.

3 CREDITS

PREREQUISITES: 31-2320 STAGE COMBAT II

31-3316 Stage Combat IV*

Students work with advanced stage combat weapons, including sword and shield, knife, quarterstaff, and single sword (in the style of Hollywood swashbuckling). Goal is to pass a skills test with Society of American Fight Directors at term's end.

3 CREDITS

PREREQUISITES: 31-3315 STAGE COMBAT III

31-3320 Viewpoints: Approach, Vocabulary and Application*

Viewpoints is a movement philosophy geared towards the stage that explores the issues of time and space. It allows a group of actors to function spontaneously and intuitively and to generate bold new work quickly by developing flexibility, articulation, and strength in movement and to use writing and other resources as steps to creativity. Students will learn the vocabulary and theory of the 9 Viewpoints and use this information practically as a methodology of performance.

3 CREDITS

PREREQUISITES: 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2700 DIRECTING I

31-3399 Independent Project: Performance Technique

Students may receive independent study credit for individual or group study in performance technique conducted outside the regular curriculum or in association with skills developed for specific MainStage or workshop production.

1-6 CREDITS

31-3400 Musical Theater III: Workshop I*

Two-level course in the American musical is offered over two consecutive semesters. Course is required of all Musical Theater Performance majors, who must take both courses sequentially in one school year. Class includes extensive work in scenes, solo and ensemble musical numbers, dance training, and historical research. Students develop and perform studio musical over two semesters with performances

scheduled during both fall and spring semesters. Students prepare and perform repertoire of songs and dance routines for use in auditions.

3 CREDITS

PREREQUISITES: 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2400 MUSICAL THEATER II: SCENES AND SONGS, 31-2430 MUSICAL THEATER DANCE II*, 32-2131 KEYBOARD I*

31-3405 Musical Theater III: Workshop II*

Two-level course in the American musical is offered over two consecutive semesters. Course is required of all Musical Theater Performance majors, who must take both courses sequentially in one school year. Class includes extensive work in scenes, solo and ensemble musical numbers, dance training, and historical research. Students develop and perform studio musical over two semesters with performances scheduled during both fall and spring semesters. Students prepare and perform repertoire of songs and dance routines for use in auditions.

3 CREDITS

*PREREQUISITES: 31-3400 MUSICAL THEATER III: WORKSHOP I**

31-3410 Musical Theater III: Senior Practicum*

This is the capstone course of the BA in Musical Theater Performance (MTP) and employs a comprehensive approach to the discipline of musical theater as a whole. Selections from the musical theater canon (including scenes, songs, and ensemble numbers) will be performed by students, who will also take the responsibilities of stage manager, dramaturg, director, choreographer, casting agent, and theater critic. Invited guests from the profession will lecture and (on occasion) offer master classes.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1205 ACTING I: SCENE STUDY, 31-1301 VOICE TRAINING I: MUSICAL THEATER, 31-1400 MUSICAL THEATER I: FROM THE BEGINNINGS TO 1945, 31-1405 MUSICAL THEATER I: FROM 1945 TO PRESENT, 31-1430 MUSICAL THEATER DANCE I, 31-2120 TEXT ANALYSIS, 31-2201 ACTING II: ADVANCED SCENE STUDY FOR MUSICAL THEATER*, 31-2400 MUSICAL THEATER II: SCENES AND SONGS*, 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-1540 MUSICAL THEATER VOCAL WORKSHOP I, 32-2511 TECHNIQUES IN SINGING I, 32-2707 PRIVATE LESSONS: MUSICAL THEATER VOICE*

31-3430 Musical Theater Dance III*

As the capstone course of the Musical Theater Dance curriculum, this course incorporates all the techniques and skills acquired in previous Musical Theater Dance classes, with an emphasis on the elements of style in musical theater dance. Students will be taught original Broadway choreography as often as possible. Attention will be focused on the process of taking and incorporating notes from a choreographer. Students will be required to choreograph two original short numbers of differing styles and forms. Students will be encouraged to audition for Columbia College and also in local community and professional theater productions.

2 CREDITS

*PREREQUISITES: 31-2430 MUSICAL THEATER DANCE II**

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31-3435 Advanced Musical Theater Tap*

This is an advanced-level class to broaden the student's technique, performance, and repertoire in musical theater tap. While some musical theater tap is introduced in the Musical Theater Dance classes, this is an intense focus on the particular style and technique of musical theater (Broadway) tap. Students are challenged with advanced dance technique, more complicated material; greater demands are placed on speed of learning. Significant attention is paid to style and technique with particular attention to learning original Broadway choreography specifically for tap.

2 CREDITS

*PREREQUISITES: 31-2430 MUSICAL THEATER DANCE II**

31-3435J Advanced Musical Theater Tap*

This is an advanced level tap class intended to broaden students' technique, performance, and repertoire of musical theater tap, with an intense focus on Broadway-style tapping. Students will be challenged with complicated material and greater demands on speed of learning combinations. Students will learn original Broadway choreography with an emphasis on style and technique.

1 CREDIT

*PREREQUISITES: 31-2430 MUSICAL THEATER DANCE II**

31-3521 Advanced CAD for the Performing Arts*

This class provides an in depth study of a specific computer design program and applies skills gained in the beginning class to more advanced projects for the performing arts designer and technician. Access to a computer outside class is strongly recommended.

2 CREDITS

PREREQUISITES: 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 31-2521 AUTOCAD FOR THE PERFORMING ARTS, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 31-2521 AUTOCAD FOR THE PERFORMING ARTS*, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 31-2521 AUTOCAD FOR THE PERFORMING ARTS**

31-3521J Advanced AutoCAD Projects*

This course will allow students to explore the more advanced capabilities of AutoCAD and how these applications can be used by the theatrical designer. Students will put into use skills acquired in basic AutoCAD and have the opportunity to complete several complex projects. Students will learn the practical application of advanced computer drawing and 3-D modelling skills.

2 CREDITS

*PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 31-2521 AUTOCAD FOR THE PERFORMING ARTS**

31-3530 Stage Management II*

In this advanced stage management class, students will stage manage MainStage productions while discussing challenges and problems in a seminar setting. Students will work with less supervision and hold increased responsibility for an orderly production process.

2 CREDITS

PREREQUISITES: 31-2530 STAGE MANAGEMENT

31-3598 Independent Project: Stage Management

Students may receive up to three credit hours of independent study for serving as a stage manager on a main stage production.

1-6 CREDITS

31-3600 Design Seminar I: Texts

Students read and discuss 14 theatrical texts. Selected texts increase students' exposure to period, style, and types of current theatrical production. Discussions focus on visual interpretation with emphasis on texts' viability in contemporary society.

1 CREDIT

31-3605 Stage Make-Up II*

Course teaches beginning film and television techniques including face casting, bald caps, slip casting, mold making, and foam prosthetic production and application. Students design and apply at least two makeups using these techniques.

3 CREDITS

PREREQUISITES: 31-1605 STAGE MAKE-UP I

31-3606 Stage Make-Up III*

Course expands and builds on basic techniques learned in 31-3605 Stage Makeup II: face casting and sculpting for mask making. Instruction also covers hair ventilating, simple wig making, and tooth making for stage and film. Two makeups using these techniques are required in addition to more advanced designs using sculpting, painting, and face casting.

3 CREDITS

PREREQUISITES: 31-3605 STAGE MAKE-UP II

31-3610 Advanced Set Design*

Course expands on the foundation of set design by assigning more advanced design projects such as multi-scene shows, musicals, operas, and dance concerts. Students design two projects including all appropriate research, drafting, rendering, and presentation materials. Both projects must be of portfolio caliber.

2 CREDITS

PREREQUISITES: 31-2511 SCENIC MODEL MAKING FOR THEATER, 31-2610 SET DESIGN*

31-3615 Advanced Costume Design*

Advanced-level course increases the level of complexity and sophistication of portfolio quality projects in costume design. Course emphasizes production of projects demonstrating a professional level of proficiency in conceptualization, rendering, and presentation.

2 CREDITS

PREREQUISITES: 31-2615 COSTUME DESIGN

31-3620 Advanced Lighting Design*

Students prepare complete lighting plots and schedules and function in all areas of lighting production. Course gives detailed study of stage lighting production, emphasizing

COURSE DESCRIPTIONS

THEATER

design lighting style concepts. Students oversee at least one main stage production lighting crew and design at least one studio production lighting plot.

2 CREDITS

PREREQUISITES: 31-2620 LIGHTING DESIGN

31-3621 Lighting Design Lab*

Hands-on seminar allows students to apply advanced mechanical and design systems learned in Lighting Design. Students should take this class in conjunction with an outside advanced design project. Class time is used to collaborate on problem-solving strategies.

1 CREDIT

COREQUISITES: 31-2620 LIGHTING DESIGN

31-3625 Collaborative Seminar*

Course brings Design and Directing majors together to work on advanced projects. Teams develop a piece (theatrical, operatic, or musical) from concept through presentation. Designers create renderings, models, or story boards. Directors keep a process book. Projects include research of past productions and production theory.

2 CREDITS

PREREQUISITES: 31-2610 SET DESIGN OR 31-2615 COSTUME DESIGN OR 31-2620 LIGHTING DESIGN

31-3650 Design Practicum*

Course enables students to design productions within the department and under faculty supervision. Students repeat the course three times in the following sequence: assistant designer to a main stage production; designer of a Directing III project; designer of a main stage production. This sequence allows students to gain skills at each level in order to support the next level's activities.

3 CREDITS

PREREQUISITES: 31-2610 SET DESIGN OR 31-2615 COSTUME DESIGN OR 31-2620 LIGHTING DESIGN

31-3699 Independent Project: Design

Students may receive independent study credit for work as a designer on a student- or faculty-directed Theater Department production.

1-6 CREDITS

31-3700 Directing II*

With instructor approval, students select one act of less than 45 minutes to direct. Student casts play from the Theater Department student body, directs the play, and mounts four performances in the Classic Studio. Rehearsals are held outside class hours and determined by director and cast. All areas of directing are discussed among students and instructors with occasional guest directors, actors, and designers.

3 CREDITS

PREREQUISITES: 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 31-2530 STAGE MANAGEMENT, 31-2700 DIRECTING I

31-3701 Directing III*

With instructor approval, students select a full-length play to direct. Students cast play from the Theater Department student body, direct the play (\$100 budget), and mount four performances. Rehearsals are held outside class hours and determined by the director and the cast. Students may be asked occasionally to be assistant directors for main season shows. All areas of directing are discussed in class and with occasional guests.

3 CREDITS

PREREQUISITES: 31-3125 DRAMATURGY, 31-3700 DIRECTING II

31-3705 Directing: Advanced*

Students will direct full length plays chosen to stretch the theatrical range of the student or to deepen their exploration of a specific style of theater. Within the production process, students will polish techniques of staging, text analysis, integration of design, presentation of the work to the public, and documentation. Students will use these advanced directing projects to build resumes and portfolios towards future work or graduate school.

3 CREDITS

PREREQUISITES: 31-3701 DIRECTING III

31-3799 Independent Project: Directing

Students may receive up to three credit hours of independent study for directing a full-length workshop production or for serving as assistant director to a faculty member directing a main stage production.

1-6 CREDITS

31-3800 Playwriting Workshop II*

Course covers continued development of plays initiated in Playwriting I or transformation of other written forms (poems, fiction, or film) into dramatic events for stage. Students must complete one act of a play.

4 CREDITS

PREREQUISITES: 31-2800 PLAYWRITING WORKSHOP I

31-3801 Playwriting: Advanced*

Students will develop a full-length script through a series of writing explorations that aim to develop the material from different points of view. Students will experience various written and collaborative exercises to deepen their understanding of story and situation. Play readings from a variety of styles and genres increase student understanding of the range of approaches to playwriting. Concurrent enrollment in New Plays Workshop provides a performance workshop for students to develop their writing in collaboration with actors and directors.

4 CREDITS

PREREQUISITES: 31-3800 PLAYWRITING WORKSHOP II

31-3805 New Plays Workshop*

Playwriting students will work collaboratively with actors, designers, and directors to bring their 10-minute and short one-act plays to the stage. Drafts of short plays, written and developed in Playwriting I and II will be read, workshopped,

COURSE DESCRIPTIONS

THEATER

and developed, in a process modeled on professional play development, with professional directors from the Chicago community, advanced student directors, and advanced student actors. Students will experience how collaboration directly informs the writing and rewriting process. The semester will culminate in staged readings of the rewritten short plays presented in one of the studio theatres during performance week.

3 CREDITS

PREREQUISITES: 31-3800 PLAYWRITING WORKSHOP II

31-3810 Solo Performance I*

Through various writing exercises the students will experiment with generating their own written material, whether it be autobiographical, character driven, or a literary adaptation. They will learn how to present their personal work in monologue form with the focus on culminating in one five minute solo performance piece, to be presented during performance week. Students will also be exposed to the work of various contemporary solo performance artists. There will be some journal writing as well as weekly writing assignments.

3 CREDITS

PREREQUISITES: 31-1305 BODY MOVEMENT FOR ACTORS I, 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II, 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

31-3811 Solo Performance II*

Students concentrate less on generating original material and more on honing it. Emphasis is placed on the visual aspects of performance, as well as on the dynamics of language, rhythm, and voice. Coursework includes journal writing and specific writing assignments culminating in a five-minute performance piece or monologue to be presented during performance week.

3 CREDITS

PREREQUISITES: 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-3810 SOLO PERFORMANCE I

31-3812 Critical Reading and Writing: Page to Stage*

Students will read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, and Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

4 CREDITS

CONCURRENT: 31-2800 PLAYWRITING WORKSHOP I

31-3813 Critical Reading and Writing: American Stage to Screen*

Students will read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, and Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

4 CREDITS

COREQUISITES: 31-2800 PLAYWRITING WORKSHOP I*

31-3890 Writing Comic Scenes*

Students will write different types of comic scenes for the stage, analyze those scenes in terms of form and content, rewrite the scenes, and pitch ideas for scenes.

3 CREDITS

CONCURRENT: 31-2190 CONTEXT FOR COMEDY*, 31-2390 PHYSICAL AND VOCAL TRAINING FOR COMEDY*, 31-3190 HISTORY AND ANALYSIS OF MODERN COMEDY*, 31-3290 ACTING III: SKETCH AND THEATRICAL COMEDY*, 31-3295 CREATING SCENES THROUGH IMPROVISATION*

31-3899 Independent Project: Playwriting

An independent project is designed by the student, with approval of a supervising faculty member, to study an area not presently available in the curriculum. Prior to registration, student must submit a written proposal that outlines the project.

1-6 CREDITS

31-3900 Professional Survival and How to Audition*

Course examines techniques of self-promotion; knowledge of talent agencies and casting directors; unions, contracts, and bookkeeping for performers; and opportunities in the local market. Students work on monologues and cold readings for auditions. Course assists acting students making the transition from college to career by providing professional survival information, tools, and techniques. Students with an Acting concentration are required to take this course during their senior year.

4 CREDITS

PREREQUISITES: 31-2205 ACTING II: CHARACTER AND ENSEMBLE

31-3905 Creating a Career in Tech and Design*

Course helps upper-level tech and design students find employment in the entertainment industry. Students are introduced to various aspects of the industry through lecture, class work, guest speakers, and site visits. Practical topics, such as creating a resume and developing job interview skills, are also covered. Upon completion of the course, students are well prepared to pursue entry-level jobs as independent contractors in the entertainment industry.

3 CREDITS

PREREQUISITES: 31-2610 SET DESIGN, 31-2615 COSTUME DESIGN, 31-2620 LIGHTING DESIGN

COURSE DESCRIPTIONS

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31-3910J Bridging the Chasm from Theater to Life*

This course is about learning to be authentic. It's about utilizing improvisation as a method for deep and important self-exploration. It's about developing the courage to start from the beginning each time we walk on stage, and it's about functioning to support the work of the group. It's about making the conscious connection between theater and our own emotional lives. It's about reconnecting with the important work of the play.

2 CREDITS

PREREQUISITES: 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2209

31-3925 Audition Workshop

An intensive workshop and feedback session to support the BA candidates' entry into the profession. The content of individual sessions will target and assess the actor's present audition skills in a variety of performance styles: improvisation, musical theater, cold readings, monologues, on-camera technique, etc. Department faculty will partner with professionals from the theater community to participate in these sessions and guide the performers to hone their skills for auditioning professionally.

1 CREDIT

31-3950 Management Techniques for Theater*

This class aims at introducing future artistic directors, producing directors, stage managers, and actors to the fundamentals of theater management and giving them an overview of the skills needed in order to successfully run a theater. Many young theater artists first get their work seen by the public by producing their own shows, which often grows into starting their own theaters.

3 CREDITS

PREREQUISITES: 31-2700 DIRECTING I

31-3975 An Actor's Guide to Hollywood*

This course is designed to give students practical and applicable experience toward pursuing an acting career in Los Angeles. It is a highly competitive business, and the actor who is prepared to face the challenges has a much better chance of succeeding. Meeting in Los Angeles, this course will provide an intensive week of hands-on experience, lecture and demonstration, and Q & A sessions with industry professionals. Students are responsible for their own travel accommodations.

2 CREDITS

PREREQUISITES: 31-1210, 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3975J An Actor's Guide to Hollywood*

This course is designed to give students a practical and applicable experience toward pursuing a career in Los Angeles. In a highly competitive business, the actor who is prepared to face the challenges has a much better chance of succeeding. Meeting in LA, this course will provide an intensive week of hands-on experience, lecture and demonstration with industry professionals. Students are responsible for their own travel and accommodations.

2 CREDITS

PREREQUISITES: 31-1210, 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3988 Internship: Theater

Internships provide advanced students with an opportunity to gain work experience in a professional area of concentration or interest while receiving academic credit toward their degrees.

1-6 CREDITS

31-3998 Independent Project: Design Portfolio

Senior Design students may receive independent study credit for development of a professional portfolio.

1-6 CREDITS

31-7300 Speaking Out

Course explores the dynamics of human communication and is a workshop arena for developing skills necessary to become an effective and energetic communicator at home and work. Strong emphasis is placed on increasing vocal skills including breath support, releasing habitual tensions, and developing resonance and clarity. Course can be used for General Education credit by non-Theater majors.

3 CREDITS

SCHOOL
OF LIBERAL
ARTS AND
SCIENCES

SCHOOL OF LIBERAL ARTS AND SCIENCES

As members of virtually any industry or profession will tell you, broad-based education in the liberal arts and sciences helps to create sophisticated and aware citizens who contribute in tangible and informed ways to their respective professions.

Columbia College has always valued the liberal arts and sciences and has built its curriculum to provide students with a firm foundation in English, History, Humanities, Science, Mathematics, the Social Sciences, and Cultural Studies. The School of Liberal Arts and Sciences is also the locus for our cross-disciplinary, integrative course called New Millennium Studies.

A fundamental goal of our curriculum is to provide students with tools to become complex and articulate global thinkers, artists, humanists, and, above all, informed participants in democracy. In this diverse city, nation, and world the liberal arts and sciences provide a means towards understanding people of many different backgrounds, for grappling with inevitable uncertainties, and for making informed decisions. Coursework in LAS will help you understand what ideas have come before yours—and will help you define and refine your sense of which great contributions have yet to be made.

In the School of Liberal Arts and Sciences, you can choose from a palette of several majors: in ASL-English Interpretation (ASL-English Interpretation Department), Early Childhood Education (Education Department), Cultural Studies (Liberal Education Department), Poetry (English Department), and Creative Writing: Non-Fiction (English Department). In addition, the school offers graduate programs in Educational Studies and Poetry and a variety of minors. Our faculty members are dedicated scholar-teachers who continue their professional involvement—by giving presentations at conferences, publishing books and articles in their respective fields, and so forth—while sustaining a commitment to a student-centered curriculum and classroom.

The liberal arts and sciences create the foundation for a lifetime of learning, enhancing your specific work towards professional goals. Proficiencies in writing, speaking, and critically analyzing both primary and secondary sources prepare you as a Columbia College graduate to deal with the highly nuanced questions that you will face throughout your lifetime as an artist, writer, filmmaker, teacher, designer, or manager—and above all, as an educated citizen.

Curiosity and openness of mind and heart, balanced with a constructively critical eye and a firm set of intellectual contexts, are the gifts granted by a solid education in the liberal arts and sciences at Columbia College Chicago.

Please contact me or any member of my staff if there are any ways in which we might be of assistance to you.

Deborah H. Holdstein, PhD

Dean, School of Liberal Arts and Sciences

Professor of English

ASL-ENGLISH INTERPRETATION

CARLY JO FLAGG-CAMPBELL, CHAIRPERSON

American Sign Language (ASL) is a language with complex linguistic structures and a rich history, just like Spanish, English, or other spoken languages. The study of ASL, therefore, rewards students with the pleasure, discipline, and insight involved in the study of any language. Interpretation allows students the opportunity to develop a range of communicative abilities, a keen intelligence and sensitivity, and creative strategies for becoming effective cultural mediators among diverse communities. We approach all activities in the department from the perspective that the deaf community is a unique linguistic and cultural minority.

American Sign Language is an independent and fully developed language, one that has come to occupy a place of major importance in contemporary linguistics and communication theory. The first two years of the major focus on language development and cultural studies, and introduce students to the field of interpretation. In their junior and senior years, students focus on practical, hands-on interpretation courses, theoretical courses, and a yearlong practicum that allows them to practice interpreting in real-world situations under the supervision of professional mentors. In order to address the need for more interpreters of different ethnicities, the major includes a requirement that explores the multicultural issues in interpretation. Our program is academically rigorous, with a focus on training skilled interpreters who can work with a diverse client base. Electives in the department include courses on working with those who are deaf and blind, as well as courses that emphasize ASL literature and creativity. The department also offers a minor in American Sign Language Studies for students in other majors who are interested in ASL and deaf culture.

The ASL-English Interpretation curriculum involves two semesters of practicum. The practicum gives students an opportunity to undertake real-life interpretation assignments, both supervised and unsupervised, while getting feedback from professional mentor interpreters. Receiving this kind of professional exposure over an entire academic year helps students prepare for a richly fulfilling profession that affords the flexibility to be able to work with others, either self-employed or staff interpreters, in a wide range of settings.

ASL-English Interpretation offers an extensive Language Laboratory/Resource Center supplied with state-of-the-art digital recording equipment, as well as a library of books, tapes, DVDs, and CD-ROMs related to interpretation, ASL, and deafness. Study groups and tutoring are also available in the Language Lab. Working community interpreters and alumni are always welcome to use our facilities to continue their own professional development and to prepare for accrediting exams.

Our distinguished faculty includes native users of American Sign Language and nationally certified interpreters, all of whom have been extensively involved with the deaf community and interpreter education for many years. Their impressive credentials include advanced degrees in Interpretation from Gallaudet University, national certifications from the Registry of Interpreters for the Deaf (RID), and national certifications from the American Sign Language Teachers Association. The faculty are actively involved in national and international organizations that promote interpreter education.

The vast majority of alumni from the ASL-English Interpretation Department are currently working as professionals in the field. Alumni may work freelance or hold staff positions interpreting in settings such as corporate/business offices, mental health facilities, theaters, classrooms, museums, hospitals, video relay services, and courtrooms. Alumni also hold local, state, and national positions with interpreting organizations, helping to shape the future of this dynamic profession.

Carly J. Flagg-Campbell

Chairperson, ASL-English Interpretation

PROGRAM DESCRIPTIONS

ASL – ENGLISH INTERPRETATION

The ASL-English Interpretation Department at Columbia College Chicago offers a comprehensive undergraduate major in American Sign Language-English Interpretation and a minor in American Sign Language Studies.

BACHELOR OF ARTS IN ASL-ENGLISH INTERPRETATION

Established in 1993, the ASL-English Interpretation Department at Columbia College offered the first Bachelor of Arts in Interpretation in the state of Illinois. The four-year major is designed for students who want to pursue careers as interpreters. The core curriculum provides a coherent plan of study through courses in American Sign Language, deaf culture, linguistics, the theories and skills involved in interpreting and transliterating, multicultural issues, and a two-semester interpreting and transliterating practicum, which includes interpreting fieldwork supervised by professional mentor interpreters.

In order to be successful interpreters, students in the major at Columbia will need to acquire mastery of standard American English, fluency in American Sign Language, and familiarity with public speaking techniques, as well as sensitivity to multicultural issues and challenges in interpersonal communication.

Minor in American Sign Language Studies

Students majoring in other fields will find that the development of American Sign Language skills and the ability to communicate with deaf people can significantly increase their marketability and career options upon graduation.

The minor in American Sign Language Studies will provide students with an opportunity to master American Sign Language at a communicative level and have a broad understanding of the culture of the deaf community.

Students will become familiar with resources available to them related to the deaf community, such as interpreter referral services and video relay services, and will be able to utilize them in their own professions. Students will have a clear sense of how American Sign Language and knowledge of the deaf community apply to their major.

Language and Media Laboratory

ASL-English Interpretation Department resources include a Language and Media Lab. Because American Sign Language is a visual language, the Language Lab is available to reinforce and supplement what is learned in class. The lab includes a library of over 800 books, videotapes, DVDs, and CD-ROMs specific to the fields of American Sign Language, deaf studies/culture, and interpreting, as well as a current selection of popular and obscure deaf- and interpreting-related publications and newsletters. The lab is used by students to work on class assignments, to attend study groups or tutoring sessions, to gain important information about community events, and to attend ASL Club meeting and events.

Department Activities

In order to provide our students with exposure to the talents and expertise of local and national figures in deaf students and interpreting, the department sponsors various events throughout the year.

The ASL Club

The ASL Club is one of many student organizations at Columbia College. The ASL Club strives to encourage ASL and interpreting students to continue their skill development in an atmosphere that is productive and enjoyable. The ASL Club has organized small-group study sessions as well as larger-scale educational trips. In the past, club members have visited Gallaudet University in Washington, DC, the only four-year liberal arts college for the deaf in the world. They have also visited the National Technical Institute for the Deaf in Rochester, New York, and the United Nations. While in New York they were able to attend an interpreted production of *Phantom of the Opera*. The club also hosts talent shows and attends silent (ASL only) weekends. ASL Club members extend their education outside of the classroom and share experiences that will certainly have a positive impact on them as they enter the interpreting field.

Employment Opportunities

As a result of federal legislation and an increased awareness of the rights of deaf persons to reasonable accommodations and access to information and education, the demand for interpreters nationwide has increased significantly. Recent graduates of the ASL-English Interpretation major are currently working as freelance interpreters in a variety of settings including hospitals, churches, corporate offices, and rehabilitation settings. Graduates also work in staff positions as educational interpreters in public schools and colleges, and as video interpreters for video relay service providers.

Students have opportunities throughout the four years to interact with Chicago's deaf community and to network with interpreting agencies and professional interpreters. ASL-English Interpretation faculty advisors and the Portfolio Center at Columbia College Chicago also work together to assist students in seeking employment opportunities. Information is also provided on national, state, and local organizations such as the Registry of Interpreters for the Deaf, Inc. (RID), the Illinois Registry of Interpreters for the Deaf (IRID), and the National Association of the Deaf (NAD).

COURSE DESCRIPTIONS

ASL-ENGLISH INTERPRETATION

37-1151 American Sign Language I

Course concentrates on development of conversational fluency in American Sign Language (ASL). Students learn to accurately recognize and produce signs in ASL with appropriate nonmanual behaviors and grammatical features. Course is a basic introduction to ASL, and students develop expressive and receptive ASL skills through discussions of topics such as exchanging personal information and talking about surroundings, residences, families, and activities.

3 CREDITS

37-1152 American Sign Language II*

Course focuses on continued development of conversational fluency in American Sign Language, including further training in receptive and expressive skills, fingerspelling, vocabulary-building, and grammatical structures. Students begin to develop understanding of use of classifiers and signing space in ASL. Topics introduced include giving directions, describing physical characteristics, making requests, discussion of occupations, attributing qualities to individuals, and daily routines.

3 CREDITS

PREREQUISITES: 37-1151 AMERICAN SIGN LANGUAGE I

37-1252 Deaf Culture

Course is an introduction to various aspects of the deaf community as a linguistic and cultural minority group. Designed for individuals who may or may not have had prior experience with deaf people, course raises questions concerning the nature of sign language and its varieties, education of deaf people, historical treatment of deaf people, sociological and cultural issues important to the deaf community, and political activism.

3 CREDITS

PREREQUISITES: 37-1151 AMERICAN SIGN LANGUAGE I

37-1701 ASL Fingerspelling*

Summer Enrichment Course emphasizes when and how to use fingerspelling in American Sign Language. Appropriate changes in handshapes and patterns are discussed and practiced as well as the lexicalization of fingerspelling.

1 CREDIT

*PREREQUISITES: 37-1152 AMERICAN SIGN LANGUAGE II**

37-2153 American Sign Language III*

Course includes vocabulary-building and mastery of grammar through rigorous receptive and expressive language activities. ASL skills development with application to complex grammatical structures continues. Topics discussed in ASL include the location and description of items in rooms and buildings, complaints, making suggestions, and making requests. Notes on deaf culture are also discussed.

3 CREDITS

*PREREQUISITES: 37-1152 AMERICAN SIGN LANGUAGE II**

37-2154 American Sign Language IV*

Course focuses on continued development of receptive and expressive American Sign Language skills. Course covers the following topics using ASL: telling about life events, describing objects, and discussion of activities and current events. Notes on deaf culture are also included.

3 CREDITS

*PREREQUISITES: 37-2153 AMERICAN SIGN LANGUAGE III**

37-2253 Linguistics of ASL*

Course focuses on the linguistic structures of American Sign Language, including phonology, morphology, syntax, and language. Structural aspects of both American Sign Language and English are compared and contrasted, providing students with valuable insight into both languages.

3 CREDITS

PREREQUISITES: 37-1152 AMERICAN SIGN LANGUAGE II, 37-1252 DEAF CULTURE*

37-2301 Introduction to Interpreting and Interpreting Techniques*

Course introduces students to the field of interpreting. Focus is on the history of the interpreting field, growth of the profession, and current trends. Students begin study and analysis of the Code of Ethics. Basic pre-interpreting techniques are introduced and practiced.

3 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2153 AMERICAN SIGN LANGUAGE III, 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

37-2302 Language and Translation*

Students translate discourse from English to American Sign Language and from American Sign Language to English. Instruction includes analysis of the text, understanding language equivalence, restructuring the message, and judging appropriateness when translating.

3 CREDITS

PREREQUISITES: 37-2154 AMERICAN SIGN LANGUAGE IV, 37-2253 LINGUISTICS OF ASL**

37-2601 Creativity and ASL*

Course focuses on utilizing American Sign Language as a tool for creating poetry, storytelling, and theatrical productions. Students participate in activities and discussions and occasional assignments outside of class. Course is designed to increase students' understanding of how aspects of deaf culture are expressed through creative American Sign Language.

3 CREDITS

*PREREQUISITES: 37-1252 DEAF CULTURE, 37-2153 AMERICAN SIGN LANGUAGE III**

COURSE DESCRIPTIONS

ASL-ENGLISH INTERPRETATION

37-2602 Working in the Deaf-Blind Community*

This course is an introduction to various aspects of the deaf-blind community. Designed for individuals who may or may not have had prior experience with the deaf-blind community, this course focuses on the variety of cultural norms and modes of communication that can be found within that community. Student will begin to develop an understanding of the role of the Support Service Provider (SSP)/sighted guide and will have opportunities for hands-on practical experience and community interaction.

2 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2153 AMERICAN SIGN LANGUAGE III*

37-2602J Working in the Deaf-Blind Community*

This course is an introduction to various aspects of the deaf-blind community. Designed for individuals who may or may not have had prior experience with the Deaf-Blind community, this course focuses on the variety of cultural norms and modes of communication that can be found within that community. Student will begin to develop an understanding of the role of the Support Service Provider (SSP)/sighted guide and will have opportunities for hands-on practical experience and community interaction.

2 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2153 AMERICAN SIGN LANGUAGE III*

37-3204 Multicultural Issues*

Course explores multicultural issues as related to the interpreting profession and the deaf community. Broad introduction of multiculturalism is followed by an in-depth look at the most common cultures and cultural issues interpreters encounter. Flexibility in the schedule allows for study of additional cultural groups. Guest presenters and field trips allow students to experience the richness of diverse communities and gain insight that can be applied to their interpreting and to their everyday lives.

3 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2154 AMERICAN SIGN LANGUAGE IV*, 37-2301 INTRODUCTION TO INTERPRETING AND INTERPRETING TECHNIQUES*, 37-3401 CONSECUTIVE INTERPRETING*

37-3205 Advanced ASL Linguistics*

This advanced ASL course is specifically designed to refine expressive and receptive ASL skills. Advanced linguistic structures are reviewed and applied. Vocabulary building specific to areas in which interpreters find the greatest challenges such as medical, legal, computer technology, sports, religion, academics, business, rehabilitation and local terms is an important aspect of this course. Current events are discussed in ASL, giving students opportunities to apply their linguistic and cultural knowledge while participating in open discussions.

3 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2154 AMERICAN SIGN LANGUAGE IV*, 37-2253 LINGUISTICS OF ASL*

37-3304 Theory of Interpretation*

Course examines history of translation, models of interpreting, and equivalence across languages. Study includes theories of spoken language interpreting and sign language interpreting. Theories of basic, practical ethics and behaviors are explored and applied to the interpreting profession.

3 CREDITS

PREREQUISITES: 37-2301 INTRODUCTION TO INTERPRETING AND INTERPRETING TECHNIQUES*, 37-2302 LANGUAGE AND TRANSLATION*, 52-1152 WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*

37-3401 Consecutive Interpreting*

Students begin to practice interpreting skills consecutively. Students interpret from American Sign Language to English and from English to American Sign Language with a controlled amount of time between the source and the interpretation. Students are introduced to planned and unplanned material and have opportunities to observe working interpreters.

3 CREDITS

PREREQUISITES: 37-2154 AMERICAN SIGN LANGUAGE IV*, 37-2253 LINGUISTICS OF ASL*, 37-2301 INTRODUCTION TO INTERPRETING AND INTERPRETING TECHNIQUES*

37-3402 Simultaneous Interpreting: Monologues*

Course focuses on simultaneously interpreting monologues from American Sign Language to English and from English to American Sign Language. Interpretation in this case begins before the source message is completed and continues while the source message continues. Students practice interpreting speeches, lectures, and narratives. Opportunities to observe working interpreters are provided.

3 CREDITS

PREREQUISITES: 37-2302 LANGUAGE AND TRANSLATION*, 37-3401 CONSECUTIVE INTERPRETING*

37-3403 Simultaneous Interpreting: Dialogues*

Course focuses on simultaneously interpreting dialogues from American Sign Language to English and from English to American Sign Language. Interpretation begins before the source message is completed and continues while the source message continues. Students practice interpreting such events as telephone calls, meetings, and interviews. Opportunities to observe working interpreters are provided.

3 CREDITS

PREREQUISITES: 37-3402 SIMULTANEOUS INTERPRETING: MONOLOGUES*

37-3404 Transliterating & Educational Interpreting*

Course focuses on transfer of information from spoken English to a signing system and from a signing system to spoken English. Students practice transliterating skills in

COURSE DESCRIPTIONS

ASL-ENGLISH INTERPRETATION

various planned and unplanned situations. Issues specific to educational interpreting settings are discussed, and opportunities to observe educational interpreters are provided.

3 CREDITS

*PREREQUISITES: 37-3403 SIMULTANEOUS INTERPRETING: DIALOGUES**

37-3501 Interpreting Practicum I*

This course provides an opportunity for students to apply their knowledge, skills, and experiences in a variety of interpreting settings—in education, business, public service agencies, and as freelance interpreters. Students will participate in supervised field work. Students will also attend a weekly seminar to examine the various sub-fields of interpreting and to discuss linguistic and ethical dilemmas.

4 CREDITS

*PREREQUISITES: 37-3402 SIMULTANEOUS INTERPRETING: MONOLOGUES**

37-3502 Interpreting Practicum II*

This course provides an opportunity for students to apply their knowledge, skills, and experiences in a variety of interpreting settings—in education, business, public service agencies, and as freelance interpreters. Students will participate in both supervised and unsupervised field work. Additionally, students will attend a weekly seminar that focuses on the business aspects of interpreting.

4 CREDITS

*PREREQUISITES: 37-3501 INTERPRETING PRACTICUM I**

37-3602 Interpreting for Deaf Blind Consumers*

This course will focus on strategies and techniques for interpreting for deaf-blind consumers. The students will understand linguistic modifications for tactile and restricted field communication, various modes of communication, as well as using environmental accommodations. Through hands-on interpreting activities, students will practice linguistic modifications for both tactile and restricted field communication. This course will focus on developing competency in a variety of settings in interpreting for deaf-blind consumers.

2 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2602 WORKING IN THE DEAF-BLIND COMMUNITY, 37-3401 CONSECUTIVE INTERPRETING**

37-3661 ASL Literature*

Course covers two full-length ASL narratives by Ben Bahan and Sam Supalla, well respected ASL storytellers. Through the narratives, students are exposed to the lives and experiences of deaf people. Deaf people rely on ASL narratives to portray themselves and to reaffirm their identities as members of a distinct cultural group. Students also learn how a narrative is formed without a written system and how it is preserved and passed down through the generations. Note: This is a required course for students pursuing an American Sign Language Studies Minor.

3 CREDITS

*PREREQUISITES: 37-1252 DEAF CULTURE, 37-2154 AMERICAN SIGN LANGUAGE IV**

37-3898 Independent Project: ASL-English Interpretation*

Independent projects offer credit to students for special projects related to deafness and/or interpreting. Student proposes project to the department chairperson for approval in advance, at which time number of credits are assigned. Contact the Interpreter Training Department for additional details.

1-6 CREDITS

EARLY CHILDHOOD EDUCATION

CAROL ANN STOWE, DIRECTOR

Teachers prepared through the Early Childhood Education Program at Columbia College Chicago stand out from the crowd. That's because they have been asked to think of themselves as professionals who think broadly and deeply from the moment that they entered our program, a program that pushes at the boundaries of convention. We ask that our students explore the arts and consider the richness that they might bring to their own lives and those of the children with whom they will work. This requires that they take risks, but making change requires risk and early childhood students are at the beginning of careers filled with change. There is no greater change to be made than positively affecting the lives of children.

Just as the lives of the children who our graduates will touch have no preset definition, much of what we do as educators lacks one clear answer. That lesson lies at the heart of much of what we do in Early Childhood Education. Our program is about people, and people are complex. That complexity must be honored and always considered in our actions. We support our students in finding artful ways of teaching and leading, of finding balance.

Early Childhood Education graduates earn an Illinois Type 04 Teaching Certificate. Because of this there are many requirements built into the program, and students must take advantage of the excellent faculty advising that is available to them. It is critical that students make program choices wisely and with all of the information available to them.

The role of professional educator is exciting, challenging, and immensely gratifying. It is an ongoing journey, along which you will continue to grow throughout your career. I invite you to join me, the faculty, and other program students. It is the trip of a lifetime.

Carol Ann Stowe

Director, Early Childhood Education

PROGRAM DESCRIPTION

EARLY CHILDHOOD EDUCATION

BACHELOR OF ARTS IN EARLY CHILDHOOD EDUCATION

The Early Childhood Education program at Columbia College Chicago provides students with the opportunity to complete both their Bachelor of Arts and a professional credential. Students enrolled in the Teacher Certification concentration earn an IL Type 04 Certificate, which enables them to teach children, birth through the third grade.

The program is unique in its emphasis on the arts for early childhood educators. The arts are valued for their own merit and are used as tools for instruction in other forms of literacy. Students complete at least 18 credit hours of work in a focused course of study in the visual arts, performing arts, or a defined area of language and culture. The arts are also integrated into all Early Childhood courses by the instructors and by Columbia artists who serve as consultants and guest lecturers. The program honors multiple routes to understanding in its own students and employs teaching strategies that parallel those that its graduates are prepared to use in their own work with children. Significant emphasis is placed on the Reggio Emilia Approach.

All majors complete extensive work with children. Every program course requires some level of observation or interaction with children. Teacher Certification majors complete two full years of practicum/student teaching.

The Early Childhood program is small, allowing for intensive work with faculty and the opportunity to build strong and lasting friendships in the program. It is also academically rigorous, as its primary focus is to prepare highly skilled educators for urban settings. Our graduates have been highly successful, with 100 percent of our certified teachers finding teaching positions. We are a community of professionals, preparing others to share in our work.

Minor in Education

This minor is available to all Columbia undergraduates and supports them in developing their understanding of children and adolescents so that they might work with these age groups as teaching artists or media consultants in a range of settings or more thoughtfully consider career options and graduate programs in education and related fields such as counseling/art therapy or social work. A focus is placed on arts integration, a hallmark of the Early Childhood Education program, and a practicum experience is available for qualified students.

COURSE DESCRIPTIONS

EARLY CHILD EDUCATION

38-1100 Introduction to Early Childhood Education*

Course provides an overview of early childhood education. Students gain exposure to current issues; career possibilities; and the responsibilities, challenges, and rewards encountered by those who work with young children. Particular attention is given to requirements of working with colleagues, children, and families from different cultural backgrounds and the means by which the arts allow individuals to both gain understanding and the ability to communicate with others. Students write on a weekly basis. Students participate in observations of early childhood programs.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR 52-1151 WRITING AND RHETORIC I OR CMPS OR ACT OR ACT

38-1530 Brain Basics: Health and Development in Young Children*

Course uses the emerging brain development research as the organizing principle for an exploration of the physical, cognitive, social, and emotional growth of children from birth to age eight. Topics of exploration include pre- and post-natal development, sensory processing, nutrition, stress, disease and disorders, and developmental milestones. Emphasis is placed on the physical and cognitive realms of development. Course was designed to provide students with the scientific information that will support their interactions with young children.

3 CREDITS

38-2110 The History and Philosophy of Early Childhood Education*

Students explore history of early childhood and elementary education to understand how it has been influenced by the social, political, and economic forces affecting the lives of children and families. The course profiles significant theories and people who have shaped early childhood education, focusing on recent centuries. Students consider what and who determines the goals of education, who defines and articulates the problems of education, and how that determines what solutions are created.

3 CREDITS

*COREQUISITES: 38-2125 CHILD GROWTH & DEVELOPMENT**

38-2125 Child Growth & Development*

Course provides framework for studying the process of human development and explores the physical, cognitive, social, and emotional development of children, birth through age eight. Emphasis is placed on the role of culture in this process. Students learn milestones in each area of development in first eight years of life and learn to recognize normal development in young children. Students integrate their understanding of development in various domains into a working knowledge of young children. Embedded in the organization of this course

are the understandings that the arts and the growth of young children should be inextricably related and that a variety of identities—race, gender, and ethnicity—shape children's life experiences.

3 CREDITS

PREREQUISITES: 52-1112 WRITING AND RHETORIC - ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1152 WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING**

38-2130 Language Development*

This course develops students' understanding of language development in the first eight years of life and the principles that govern the process. The language learning process is studied as an integral part of the development of thinking and development of the child's sense of self. Students learn how various contexts both inside and outside a child's home interact with factors such as age, sex, and cultural experiences of participants in a conversation to affect language competence and performance. Students examine the role of adults, peers, and siblings in fostering language development and learn how group experiences in childcare and early childhood programs can be arranged to maximize language development.

3 CREDITS

*COREQUISITES: 38-2125 CHILD GROWTH & DEVELOPMENT**

38-2140 Child, Family & Community*

Course presents study of human development and behavior throughout life cycle. An emphasis is placed on the interdependence of family, culture, and community on the development and education of children from newborn through eight years of age and on development in middle childhood and adolescence. Students consider their future role of teacher and the implications of context, theirs and their students', on the teaching-learning process. Students will also explore community resources with an eye to appropriate referrals for the children and families with whom they will eventually work.

3 CREDITS

*PREREQUISITES: 38-2125 CHILD GROWTH & DEVELOPMENT**

38-2155 The Exceptional Child*

Course provides introduction to concept of exceptionality and an overview of various forms of atypical growth and development. Course work includes psychology and identification of exceptional children. Focus is on children classified as having learning disabilities and their implications for classroom life in both special classes and inclusion settings. Course will present legislation as it relates to individuals with exceptionalities. It will focus on developing a collaborative partnership between parents and teachers in the school setting and on being sensitive to the child within the context of the family.

3 CREDITS

*COREQUISITES: 38-2125 CHILD GROWTH & DEVELOPMENT**

COURSE DESCRIPTIONS

EARLY CHILD EDUCATION

38-2175 Topics in Early Childhood Education

Topics courses allow the Early Childhood program to offer individual courses outside of its core curriculum as faculty expertise becomes available. Permission of Program Director required.

1 CREDIT

38-3100 Construction of Ideas in Early Childhood*

Students examine network of big ideas in disciplines of science, math, humanities, and social science. This course provides a framework for understanding the concepts, habits of mind, and skills characteristic of professionals in each discipline. The goal of the course is to prepare teachers to recognize important concepts and to become effective in facilitating children's emerging understandings and skills in various domains of thinking, as these understandings emerge in daily classroom life.

3 CREDITS

*PREREQUISITES: 38-3110 METHODS I WITH PRACTICUM**

38-3110 Methods I with Practicum*

In this seminar with practicum, students develop curriculum and assessment strategies for working with infants, toddlers, preschool, and kindergarten children. This work is based on the developmental needs, conceptual understandings, and skills appropriate for children at different ages in areas of math, science, social studies, the arts, and literacy. Through a seven-hour weekly practicum experience in a series of classrooms, students examine children's construction of knowledge. Focus is on role of teacher, classroom environment, and activities in promoting development. Students will be asked to consistently reflect on some aspect of classroom dynamics and to relate it to their growing knowledge of child development and relationships among professionals. Construction of an electronic teaching portfolio begins in this course.

3 CREDITS

38-3120 Schools and Society*

Course familiarizes students with schools as work places in which a teacher's career unfolds. Students examine the structure of teaching within the political, economic, and social context of the educational institution. Particular attention is given to the role of teacher in relation to issues of governance, organizational structure, funding, union relationships, community involvement, collegial relationships, and professional growth. Students are asked to attend meetings of a local school council.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING* OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II**

38-3130 Methods II with PrePrimary Student Teaching*

This course extends the seminar and practicum experiences initiated during Methods I and meets the requirements of a preprimary student teaching experience. Students spend mornings in a preschool or kindergarten classroom carrying out a range of responsibilities, including two weeks when they take on significant planning and implementation responsibility. Seminar continues relating theory and practice as well as developing effective methods for working with young children and families. Construction of electronic teaching portfolio continues.

3 CREDITS

*PREREQUISITES: 38-3110 METHODS I WITH PRACTICUM**

38-3140 Teaching Reading to Young Children*

This course prepares teachers to guide children three to eight years of age (preschool through third grade) in reading and writing. Students will develop a definition of what it means to read and write; be able to recognize and describe developmental stages in learning to read and write; describe and identify different factors that influence learning to read and write; as well as design and implement a reading and writing program. This course prepares teachers to guide all children three to eight years of age from diverse family and cultural backgrounds (preschool through third grade) in school instruction in reading and writing. Teacher candidates learn to write lesson plans and develop curricula that meet the Illinois Learning Outcomes and the Illinois Early Childhood Education Standards.

3 CREDITS

PREREQUISITES: 38-2125 CHILD GROWTH & DEVELOPMENT, 38-2130 LANGUAGE DEVELOPMENT**

38-3150 Primary Methods*

Students design and implement appropriate curriculum goals for kindergarten through grade three in math and science. Students study scope and sequence of skills and information embedded in these subjects. They research and practice implementing activities across disciplines to assist children's learning. Students explore range of assessment techniques and develop strategies for planning curricula that incorporate their understanding of child development and academic disciplines.

4 CREDITS

*PREREQUISITES: 38-3130 METHODS II WITH PREPRIMARY STUDENT TEACHING**

38-3160 Primary Practicum with Methods III*

In this seminar with practicum, students develop curriculum and assessment strategies for working with primary grade children. Work is based on the developmental needs, conceptual understandings, and skills appropriate for children at different ages in social studies, the arts, and literacy. Through a weekly

COURSE DESCRIPTIONS

EARLY CHILD EDUCATION

seven-hour practicum in a primary room, students examine children's construction of knowledge. Focus is placed on the role of the teacher and the classroom in promoting development. Construction of electronic teaching portfolio continues.

4 CREDITS

PREREQUISITES: 38-3130 METHODS II WITH PREPRIMARY STUDENT TEACHING*

38-3170 Methods IV with Student Teaching*

This course extends the seminar and field experiences initiated during Methods I, II, and III and meets the requirements of primary student teaching. The seminar continues to support students in relating theory and practice and in developing effective methods for working with young children and their families. Students refine their philosophy of education and assessment statements and complete both a paper and electronic teaching portfolio.

8 CREDITS

PREREQUISITES: 38-3160 PRIMARY PRACTICUM WITH METHODS III*

38-3175 Independent Project: ECE

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-8 CREDITS

38-3180 The Role of Art in Development I*

Students are asked to reflect on their four year experience in this culminating seminar. Each is asked to synthesize the various components of the individual's experience in General Education; the Visual Arts, Performing Arts, or Language and Culture; and the Professional Sequence into a more coherent whole. Specifically they are asked to consider the role that the arts play in the development of children, and in their own development as professionals. A special emphasis is placed on arts-integration and the use of art in the Reggio Emilia Approach.

2 CREDITS

COREQUISITES: 38-3160 PRIMARY PRACTICUM WITH METHODS III* OR 38-3360

38-3190 The Role of Art in Development II*

This course continues the work begun in Role of Art I. As students reflect on their program experience, they further develop a vocabulary to convey its meaning to a variety of audiences—orally, in written form, and visually. Because learning is a highly contextualized and dynamic process, each member develops an individual product to represent personal understanding to a variety of audiences. These audiences could include program members and faculty, prospective employers, parents of young children, the general public, as well as pre- and in-service educators. The product must be

substantive and of a level which can be presented to the benefit of the originator and the audience. Work will be exhibited in a Columbia gallery and critiqued in an open forum. Investigation of Reggio Emilia Approach continues.

2 CREDITS

COREQUISITES: 38-3170 METHODS IV WITH STUDENT TEACHING* OR 38-3370

38-3400 Technology for Teachers*

Course provides a framework for developing the skills and mindset necessary to integrate technology into an educational setting. Activities are aligned with State Technology Standards and include an introduction to children's and professional software; hardware; and social, ethical, and human issues related to technology. Students work with interactive authoring environments and explore applications with children. Because the course assumes a Constructivist/Constructionist approach, it must be taken concurrent with field experience. Students are supported in the construction of a professional portfolio.

3 CREDITS

CONCURRENT: 38-3110 METHODS I WITH PRACTICUM* OR 38-3360

38-3580 The Teaching Artist in the Schools*

This course engages students in the theory and practice of the Teaching Artist in the schools. Students will explore the role of the Teaching Artist in arts education in an historical context as well as in current practice with children and adolescents. This exploration is anchored in study, reflection, and direct experience in the Chicago Public Schools. Students spend time in every class studying teaching artist fundamentals including: building teacher/artist partnerships, developing and implementing inquiry-based arts-integrated curriculum, creating community in the classroom, and understanding classroom management and school culture. Teaching Artists from a range of disciplines lead the class through strategies that they have found to be successful.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II*

ENGLISH

KENNETH DALEY, CHAIRPERSON

The Department of English offers both a bachelor's degree in Creative Writing with concentrations in both Poetry and Creative Nonfiction. We offer a master of fine art's degree in Creative Writing-Poetry. We also offer minors in Creative Writing, Literature, and Professional Writing. Our literature courses represent a multiplicity of literacy and critical interests and also fulfill requirements for the LAS Core, the Creative Writing major, the Liberal Education major in Cultural Studies, and the minor in Literature. The Department's First-year Writing program serves every undergraduate student in the College, with courses designed to strengthen writing, reading, and thinking skills, and our Literacy program provides courses in basic writing and reading and enhance students' academic and cultural literacy. Our ESL program offers specialized sections of college-level writing, public speaking, and reading courses to students with home/heritage languages other than English.

The department's broad spectrum of courses provides students with valuable critical thinking skills and knowledge necessary to succeed in careers in the arts and communication fields, as well as preparation for study in graduate and professional school. English courses often involve an interdisciplinary component that enhances and complements other courses at the College, while encouraging students to explore multiple perspectives.

In addition to offering an exciting array of courses, the department supports various events to involve students in the writing life, and the life of the College and wider community. Throughout the year, prominent and emerging poets from around the country give readings of their work. In October, the department celebrates Creative Nonfiction Week with five days of events, readings, and panels. And in April, the department supports the Citywide Poetry Festival, where an undergraduate poet from Columbia College joins other student poets from across the city to read their work. The department also publishes four journals: *Hotel Amerika* (a national literary magazine), *Court Green* (a national poetry magazine), *The Columbia Poetry Review* (for both student and professional poets), and *The South Loop Review*, a journal of nonfiction (for both students and professional writers).

Full-time faculty members in the department have published over 50 books, including books of poems, creative nonfiction, short stories, novels, scholarship, and textbooks, and they are published widely in national, international, and online journals. Faculty are committed to improving students' abilities to think, write, read, and speak effectively. Course offerings and teaching approaches reflect this philosophy. The department of English provides student-centered classrooms where instructors are sensitive to individual student writers' and readers' needs. We seek to encourage reading and writing as lifelong habits, for our personal and professional development depend upon our abilities to communicate clearly, creatively, and with confidence.

Kenneth Daley
Chairperson, English

PROGRAM DESCRIPTIONS

ENGLISH

BACHELOR OF ARTS IN CREATIVE WRITING

The English Department offers two concentrations in Creative Writing: Poetry and Non-Fiction.

POETRY MAJOR

The English Department's major in Poetry helps students discover their own voices as poets and acquire the knowledge and craft necessary to write and publish poetry of power and sophistication. Graduates of the program are familiar with a wide range of models and formal strategies, as well as the history of poetry. Students acquire the skills in editing, critical writing, and professional writing necessary to find employment upon graduation. They also are prepared for entry into distinguished MFA programs such as those at Brown University, Bard College, and the University of Iowa.

The gateway courses in the major are Poetry Workshop: Beginning (52-1500) and Introduction to Poetry (52-1602). From there, students are poised to begin a sequence of poetry workshop classes, including the required two advanced workshops, and to begin their three-course poetry literature requirements. Poetry literature requirements are organized according to literary periods to give students a broad range in the study of history and aesthetics: students take one course in the contemporary era, one in the modernist era, and one in pre-20th-century poetry. In addition to required poetry literature courses, students take two courses in any of the literature electives offered in the English Department. While both writing poetry and writing about literature, students build toward the required Poetics course (52-3510), their capstone experience in Poetry, combining the writing of poetry with the study of theory and poetics. Students also take two classes in professional writing, completing courses in critical writing such as Reviewing the Arts (52-2816) and courses in creative writing such as those in Creative Nonfiction (52-2830, which then allows students to take 52-2831). To practice moving from the compressed form of poetry to longer prose forms, students take either Creative Narrative Prose (52-1810) or Fiction Writing I (55-1101, offered in the Fiction Writing Department). As part of Columbia's interdisciplinary focus, students also take one writing elective in a subject that stretches their knowledge of the history and practice of poetry. This interdisciplinary writing elective can be Poetry Workshop: Performance (52-2510), our rotating Forms of Poetry (52-4530) or Craft Seminar (52-4531) courses, or the Fiction Writing Department's course in Writing for Children (55-4312). Examples of Forms of Poetry courses include Forms of Poetry: Multicultural Forms and Forms of Poetry: Metric, Stanzic, Folk, and Experimental Traditions. Examples of Craft Seminar courses include Craft Seminar: Poetry Translation and Craft Seminar: Literary Collage.

NONFICTION MAJOR

(Planned to be offered beginning in the 2008-09 Academic Year).

The English Department's major in Creative Writing: Nonfiction introduces students to a variety of forms in nonfiction and helps them explore the history of the genre and find a way of creating nonfiction that is individual and original. By graduation students will have a clear sense of how open creative nonfiction is to new modes of expression and will be well-versed in some major aspects of the history of its genres, such as the essay, memoir, autobiography, and diary. Students will also acquire the writing and editing skills that will help them to find employment when they graduate or to enter graduate programs in nonfiction at schools such as Iowa, Pittsburgh, Minnesota, or George Mason universities.

The foundation of the concentration are the Workshops in Creative Nonfiction: Beginning, Intermediate, and Advanced. Students will also take courses focused on reading various genres of creative nonfiction and major nonfiction authors. Other classes will combine craft with readings in the theoretical underpinnings of nonfiction and will introduce students to a wide variety of forms such as autobiography, essay, the graphic comics, memoir, aphorism, travel writing, etc. To broaden their writing experience in the major, students will take classes in genre writing, such as Journal Writing, Memoir, Writing for New Media, Comedy Writing, or Writing for the Arts, and they will also take a Beginning Poetry Workshop. As part of Columbia College's interdisciplinary focus, students will also take two elective classes from a range of other departments, including Journalism, Fiction, and Liberal Education. In the English Department, students will be required to take a number of literature classes. The capstone experience for students will be the creation of a portfolio representing their best work.

Minor in Poetry

A minor in Poetry may be taken by a student who is majoring in another area at the College. Students pursuing the minor will have all the benefits available to Poetry majors. This includes instruction from our resident and visiting instructors, the annual poetry reading series, *Columbia Poetry Review*, the Eileen Lannan Contest, and other special programs.

PROGRAM DESCRIPTIONS

ENGLISH

Minor in Literature

The minor in Literature requires 18 hours of literature courses in the English Department beyond the three hours taken for the Humanities/Literature requirement in the LAS Core Curriculum. The 18 hours are composed of any combination of six literature courses that meet the following two guidelines: a maximum of two courses (six to seven hours) from 1000-level literature offerings and a minimum of one course (three hours) from 3000- or 4000-level literature offerings. Within these guidelines, the minor in Literature offers a flexible course of study that students can tailor to meet their specific needs and interests. Students from Film and Video, for example, might choose courses such as Literature on Film, Movies and Myth: The Goddess, and Topics in Literature: Spike Lee and August Wilson. Fiction Writing students might select courses such as the English Authors, American Authors, or World Literature sequences complemented by courses on various periods in the American or British novel. Theater students might be interested in a minor in Literature based on classes such as Introduction to Drama, Introduction to Shakespeare, Shakespeare: Tragedies, Modern American Drama, and Topics in Literature: Mamet/Shepard—Script, Stage, and Screen. Students who wish to minor in Literature must have a declared major in an arts and communications area.

Minor in Professional Writing

The Professional Writing program allows students to become communication specialists with developed skills in the rhetorical elements of writing, combined with a broadened view of how writers negotiate the shared knowledge of their culture. Professional Writing students gain the skills necessary to become professional communicators who can affect change through writing. Students learn varied and creative approaches to writing portfolios, company reports, grant proposals, profiles, speeches, and résumés. Students acquire skills that relate to writing for the arts and new media, as well as for the corporate and not-for-profit sectors of society.

The Literacy Program

The Literacy Program offers courses in reading and writing that enhance students' academic and cultural literacy. The program is also the home of "Sharing Cultures," a transnational online collaboration between basic writing courses at Columbia College and Nelson Mandela Metropolitan University in Port Elizabeth, South Africa. The Literacy Program also plans and coordinates the English component of the Bridge program and the department's retention efforts.

The ESL Program at Columbia College Chicago

The English as a Second Language (ESL) program offers specialized sections of college-level writing, reading, and public speaking courses to Columbia College students with home/heritage languages other than English who have studied in the United States for fewer than eight years. These courses share goals and objectives with non-ESL sections, but are designed to specifically address the needs of ESL students, with smaller class sizes and specialized instruction. Infused with arts, media, and community, the Summer Intensive English Language Institute (SIELI) is offered as a non-credit ESL program designed for students with high-intermediate to advanced levels of proficiency in English who want to develop their language and intercultural skills for academic and professional purposes.

COURSE DESCRIPTIONS

ENGLISH

52-1100 ESL Introduction to College Writing

An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1121 ESL English Composition I. Designed to emphasize each students' writing process, the ICW curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic and digital literacy training. Students attend weekly sessions with an ESL Specialist in the Writing Center.

3 CREDITS

CONCURRENT: 52-1110 TUTORING IN WRITING SKILLS

52-1101 Introduction to College Writing

An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1151 Writing and Rhetoric I. Designed to emphasize each students' writing process, the ICW curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic and digital literacy training. Students attend weekly sessions in the Writing Center.

3 CREDITS

CONCURRENT: 52-1110 TUTORING IN WRITING SKILLS

52-1103 SIELI Writing and New Media

Classes are offered in computer-assisted, networked classrooms. Instruction focuses on academic and digital literacy training while helping students to write clear and coherent paragraphs and short essays, recognize and use conventional U.S. academic organizational structures, and increase accuracy in grammatical structures, word choice, and punctuation. Writings center on integration of ideas based on field research and media coverage of the Chicago community and current events. Students attend weekly sessions with an ESL Specialist in the Writing Center.

52-1109 Writing Tutoring: Across the Curriculum

Students signing up for this course will attend one-on-one tutorial sessions for 1 hour per week throughout the semester. Qualified Writing Consultants provide assistance and guidance in writing skills to students of all ability levels and from all majors. Tutorial sessions are student-centered, and content is tailored to the writing needs of each student.

1 CREDIT

52-1110 Tutoring in Writing Skills

Students signing up for this course will attend one-on-one tutorial sessions for 1 hour per week throughout the semester. Qualified Writing Consultants provide assistance and guidance in writing skills to students of all ability levels and from all majors. Tutorial sessions are student-centered, and content is tailored to the writing needs of each student. (Tutoring in

Writing Skills is required for all Introduction to College Writing, English Composition I & II Enhanced, and ESL Composition I & II Courses.)

1 CREDIT

CONCURRENT: 52-1101 INTRODUCTION TO COLLEGE WRITING OR 52-1100 ESL INTRODUCTION TO COLLEGE WRITING OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1121 ESL WRITING AND RHETORIC I OR 52-1122 ESL WRITING AND RHETORIC II*

52-1111 Writing and Rhetoric I - Enhanced (formerly Composition I Enhanced)

Identical to 52-1151 Writing and Rhetoric I, with respect to course content, Writing and Rhetoric I-Enhanced offers students more curricular support via smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions in the Writing Center.

3 CREDITS

PREREQUISITES: CMPS OR 52-1101 INTRODUCTION TO COLLEGE WRITING

CONCURRENT: 52-1110 TUTORING IN WRITING SKILLS

52-1112 Writing and Rhetoric - Enhanced II* (formerly Composition II Enhanced)

Identical to 52-1152 Writing and Rhetoric II, with respect to course content, Writing and Rhetoric II - Enhanced offers students more curricular support via smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions in the Writing Center.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED OR CMPS CONCURRENT: 52-1110 TUTORING IN WRITING SKILLS

52-1121 ESL Writing and Rhetoric I (formerly ESL Composition I)

Identical to 52-1151 Writing and Rhetoric I, with respect to course content and LAS Core credit, Writing and Rhetoric I - ESL offers students with heritage languages other than English curricular support via specialized teaching, smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms (once a week). Students are required to attend weekly sessions with an ESL Specialist in the Writing Center.

3 CREDITS

CONCURRENT: 52-1110 TUTORING IN WRITING SKILLS

52-1122 ESL Writing and Rhetoric II* (formerly ESL Composition II)

Identical to 52-1152 Writing and Rhetoric II, with respect to course content and LAS Core credit, Writing and Rhetoric II - ESL II offers students with heritage languages other than English curricular support via specialized teaching, smaller class size (12), individual teacher-student conferences, and

COURSE DESCRIPTIONS

ENGLISH

regular time in the computer classrooms (once a week). Students are required to attend weekly sessions with an ESL Specialist in the Writing Center.

3 CREDITS

PREREQUISITES: 52-1121 ESL WRITING AND RHETORIC I (FORMERLY ESL COMPOSITION I) OR CMPS

CONCURRENT: 52-1110 TUTORING IN WRITING SKILLS

52-1151 Writing and Rhetoric I (formerly Composition I)

Writing and Rhetoric I helps students understand and refine their own writing processes. Designed to assist students in making connections between their knowledge, cultures, worlds, and the multiple-literacies and discourses of academic, communicative and performing life, the course encourages students to develop their distinctive voices as they learn to make conscious rhetorical decisions. Writing and Rhetoric I connects personal reflection with critical analysis, providing plentiful and varied opportunities for writing, strengthening reading skills, and becoming a member of a writer-reader community.

3 CREDITS

PREREQUISITES: CMPS OR 52-1101 INTRODUCTION TO COLLEGE WRITING OR 52-1100 ESL INTRODUCTION TO COLLEGE WRITING

52-1152 Writing and Rhetoric II* (formerly Composition II)

Writing and Rhetoric II helps students use writing to develop and sustain an in-depth personal and intellectual inquiry into a subject of their choosing. The course unfolds in a series of assignments designed to lead students through a continually deepening creative research process that ripens into a written project of considerable length and complexity. Focusing on methodology, rather than specific course theme, students learn to generate worthwhile questions, collect primary data, locate secondary resources, and form original research insights.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED OR CMPS OR 52-1151 WRITING AND RHETORIC I OR 52-1121 ESL WRITING AND RHETORIC I

52-1162 Writing and Rhetoric II- Service Learning* (formerly Composition II Service Learning)

Identical to Writing and Rhetoric II with respect to course content and satisfaction of the LAS Comp II requirement. Writing and Rhetoric II - Service Learning offers students the additional opportunity to engage with real-life issues through a required community service component. Designed with the objective of allowing students a hands-on exploration of civic engagement, this is a 4-credit course with a 15 person cap. Specific sections of the course often focus on a particular cultural issue, such as domestic violence, environmental concerns, poverty, literacy or youth support.

4 CREDIT

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS OR ACT OR ACT

52-1200 SIEMI Reading and Vocabulary

Instruction focuses on developing effective reading strategies for improving comprehension, building vocabulary, and increasing reading speed. Readings serve as the basis for skills and strategies exercises, class discussions, and response and analysis activities. Students are required to attend weekly sessions with an ESL Specialist in the Writing Center.

52-1202 ESL College Reading

This course prepares students for the demands of college-level reading at Columbia College. Instruction focuses on using effective strategies to improve reading comprehension and automaticity. Students develop strategies for summarizing, analyzing, interpreting, and synthesizing material from a variety of text types. Students also continue to develop note-taking and library research skills. Students are required to attend weekly sessions with an ESL Specialist in the Writing Center.

3 CREDITS

52-1220 SIEMI Listening and Speaking

This course prepares students to communicate successfully in English speaking environments, both academic/professional and social. Instruction focuses on improving listening skills, speaking skills, pronunciation, vocabulary, and the understanding and use of idioms and everyday speech acts. Students are expected to lead, shape, and share in class discussions based on readings and/or authentic and non-scripted listening materials, which examine a variety of topics in American culture and media. Students attend weekly sessions with an ESL Specialist in the Writing Center.

52-1230 SIEMI Culture and Community

Instruction focuses on the processes of culture learning and intercultural communication. Activities include using ethnographic research methods, including observations and interviews, in the Chicago and Columbia arts and media communities. Students leave the class with tools that enable them to continually broaden and deepen their cultural knowledge. Students also visit areas and institutions of cultural importance in Chicago.

52-1300 Tutoring in College Reading

Enrollment for this course is open to all Columbia students. Students enrolled in Introduction to College Reading are required to enroll concurrently for Tutoring in College Reading. Students attend the Reading Center at least one hour per week for individual or small group tutoring related to reading. Students receive help with assignments from their Reading course or reading demands of other courses.

1 CREDIT

CONCURRENT: 52-1301 INTRODUCTION TO COLLEGE READING

COURSE DESCRIPTIONS

ENGLISH

52-1301 Introduction to College Reading

Course is for students who need to improve their reading abilities in order to succeed at Columbia College. Through extensive, guided reading, students improve their reading comprehension skills and strategies. Students read narrative (stories) and expository (informational) texts, improve their abilities to recognize main ideas and supporting details, increase their vocabulary, and learn to take notes on text. Students are required to register concurrently for one hour of tutoring each week in the Reading Center. Students who successfully complete this course register for College Reading the next semester.

3 CREDITS

CONCURRENT: 52-1300 TUTORING IN COLLEGE READING*

52-1302 College Reading

Course improves students' abilities to succeed with the wide range of reading that college requires. Students read full-length books and short stories, improve their comprehension of narrative text, and explore interpretations of stories through artistic creation. Students learn several reading and note-taking strategies appropriate for different types of expository (informational) text. Students also learn to conduct library reading research.

3 CREDITS

PREREQUISITES: CMPS

52-1400 Oral Expression - ESL

Course introduces students to basic principles of communication theory and informative, persuasive, and occasional models of public speaking. Instruction focuses on planning, organization, argumentation, delivery and posture, use of gestures and voice, and U.S. academic audience expectations. ESL sections also address specific barriers to effective public speaking for ESL students, such as stage fright, poor pronunciation/rhythm patterns, and intercultural communication difficulties. ESL sections meet the LAS Core requirement for Oral Communications. (Requires one hour of tutoring.)

3 CREDITS

52-1401 Oral Expression

Students overcome difficulties they may have in public speaking, such as stage fright and poor diction. Students are made aware of important elements such as delivery and posture, use of gestures, and good grammar. Course introduces students to informative, persuasive, and occasional modes of public speaking and helps students develop well-organized and purposeful speeches.

3 CREDITS

52-1500 Poetry Workshop: Beginning

Through in-class writing exercises, reading of model poems, and discussion of student work, this course encourages students to produce poetry of increasing quality.

3 CREDITS

COREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

52-1510J The Prose Poem

Is the Prose Poem minute fiction? Is it a genre border-bouncer? Is it, more simply, a poetry of arresting narrative and sound quality? Class will read a cross-cultural selection of poems that could be described as "Prosetry." Students will engage in the writing of prose poems culminating in a final project chapbook of 12 to 18 poems.

2 CREDITS

52-1600 Introduction to Literature*

Course introduces students to genres of fiction, drama, and poetry. By studying important works by writers of culturally diverse backgrounds, students gain experience in reading, analyzing, interpreting, and writing about literature. Course establishes connections between literature and other areas of arts and communications.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS OR ACT OR ACT

52-1602 Introduction to Poetry*

Students study poetry ranging from traditional forms and figures to contemporary experimental forms. Course may include selected significant poems from all major periods. This is primarily a literature course, not a writing workshop.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR CMPS OR ACT OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*

52-1603 Introduction to Creative Nonfiction*

A survey class in Creative Nonfiction which will focus on several genres of nonfiction writing: autobiography/memoir, the essay, travel writing, aphorism, prose poetry, biography, etc. This class will introduce students to some of the larger issues in nonfiction and some of the more specific questions that arise within its sub-genres.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR 52-1151 WRITING AND RHETORIC I

52-1604 Introduction to Drama*

Course examines aspects of drama such as plot, character, structure, and dialogue. Instruction provides an overview of the nature of comedy, tragedy, farce, and melodrama. Students read and discuss plays representing important periods from time of ancient Greeks to the present.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

COURSE DESCRIPTIONS

ENGLISH

52-1606 Introduction to Fiction*

An introduction to narrative techniques of literature, course familiarizes students with a variety of significant novels, short novels, and short stories.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-1608 Introduction to the Short Story*

Students become familiar with genre of short fiction by reading selection from its beginnings to present. Readings may include works by authors such as Chekhov, Conrad, Kafka, Lessing, Paley, Chopin, O'Connor, Joyce, Ellison, and Carver.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-1642 African-American Cultural Experience in Literature*

A cultural studies approach to literature, course shows students the significant contributions African Americans have made to American culture and demonstrates the pervasive influence of African culture on other cultures throughout the world. Course explores African elements in dance, music, writing (fiction and nonfiction), theater, photography, photojournalism, visual arts, film, and athletics and how these elements have influenced African-American literature.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-1643 Examining the African-American Cultural Experience*

A cultural studies approach to literature, course establishes connections between African-American culture as explored in African-American literature and Chicago's African-American artistic community. Students study the literature of African-American writers and conduct an ethnographic research project in the Chicago African-American artistic community.

4 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-1670 Mythology and Literature*

Course introduces students to ancient mythology and considers how myth addresses issues such as human origins, value systems, and the desire to tell stories. Instruction focuses on the interpretation of symbols of mythological language and the forms and patterns stories take when they use language to express the human spirit.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-1800 Careers in Writing

Introductory course provides students with opportunity to explore various careers available in field of writing. Students investigate job potential, examine demands of various writing professions, and interview professionals who have made writing a career.

3 CREDITS

52-1801 Professional Writing: Advanced Style*

Seminar is designed for students interested in polishing their articles and essays and developing their writing skills and habits. Students have opportunity to enhance or modify individual writing styles. Students experiment with various writing strategies.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-1805 Introduction to Poetry and Prose Writing*

This course will introduce students to the basic elements of writing poetry, at least two forms of creative prose (probably fiction and creative nonfiction) and critical reviews. The course is designed to give beginning students an opportunity to explore the various genres to determine which genre they would like to pursue in greater depth. Each section will offer poetry and prose. Sections may vary the types of prose examined: creative nonfiction, hypertext, or drama.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR 52-1151 WRITING AND RHETORIC I

52-1900 Creative Nonfiction Workshop: Beginning

A beginning class in writing creative nonfiction, a term including many forms, constantly re-imagined, with the personal and lyrical essay at its core. You will boldly combine different elements of shape, texture, and voice to attempt to produce works of literary art, primarily in the essay, and present your work to the rest of the class in a workshop format. You will also begin reading in nonfiction.

3 CREDITS

52-2500 Poetry Workshop: Intermediate*

Through in-class writing exercises, the reading of model poems, and discussion of student work, students are encouraged to produce poetry of greater sophistication. Familiarity with work of notable poets is strongly encouraged.

4 CREDITS

PREREQUISITES: 52-1500 POETRY WORKSHOP: BEGINNING

COURSE DESCRIPTIONS

ENGLISH

52-2510 Poetry Workshop: Performance*

Through in-class writing assignments, performances of their own and other poets' works, theater exercises, critiquing poetry performance videos, and discussions of student work, this course encourages students to produce and perform poetry of increasing quality.

4 CREDITS

PREREQUISITES: 52-1500 POETRY WORKSHOP: BEGINNING

52-2610 English Authors: Beowulf to Blake*

Course surveys English literature from its beginnings to approximately 1800, with attention to its historical, cultural, and artistic contexts. Instruction focuses on such influential figures as Chaucer, Shakespeare, Donne, Milton, Behn, Astell, Pope, Swift, and Johnson.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-2611 English Authors: Romantics to Contemporary*

Course's selected readings range from Blake and the Romantic poets to contemporary figures such as Harold Pinter. Significant writers studied may include Wollstonecraft, Austen, Coleridge, Shelley, Keats, the Brownings, the Brontës, Hardy, Woolf, Yeats, Joyce, and Lawrence.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-2620 American Authors: Through Dickinson*

Course examines early history of American literature, including writings by indigenous peoples, explores, and settlers. Readings may include works by Bradstreet, Wheatley, Franklin, Douglass, Emerson, Occum, Hawthorne, Melville, Harper, Dickinson, and Whitman.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-2621 American Authors: Twentieth Century*

Poetry, fiction, and drama in America from approximately 1877 to the present are studied. Significant writers studied may include James, Wharton, Hemingway, Cather, Chesnut, Hurston, Stevens, Eliot, Faulkner, Welty, Wright, Bellow, and Barth.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-2630 World Literature: to 1660*

Course covers major landmarks of world literature from its beginnings to approximately 1660. Literature from the Bible, poetry, and drama by such writers as Homer, Sophocles, Sappho, Dante, Cervantes, and Shakespeare are represented.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-2631 World Literature: Since 1660*

Selected readings from world's great literature from approximately 1660 to the present are studied. Wide selection of writers may include Wordsworth, Pirandello, Sand, Beckett, Joyce, Flaubert, Camus, Kafka, and others.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-2634 Topics in Asian Literature*

Course explores the literature of one or more East Asian or South Asian country, such as Japan, China, Korea, Vietnam, Thailand, Cambodia, India, or Tibet. Relevant socio-cultural traditions will be discussed along with specific texts. Work will be read in English translation where necessary. Students will write papers and create projects incorporating insights from their reading and discussion. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR 52-1151 WRITING AND RHETORIC I

52-2636 The Vietnam War in History, Literature and the Arts*

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. This interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-2638 Contemporary African Literature*

Course represents exploration of contemporary African literature of several genres including poetry, drama, fiction, and non-fiction. Selected readings address topics such as African

COURSE DESCRIPTIONS

ENGLISH

religion and culture and the impact of colonialism and various liberation movements. Texts may include works by South African poet Dennis Brutus, historian Cheik Anta Diop, dramatist Wole Soyinka, and novelists Aye Kwei Armah and Chinua Achebe.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-2646 Native American Literature*

Students read and discuss selected stories, novels, and poems by major Native-American writers and examine ways of looking at the world different from views based on assumptions of white culture. Characteristics of style, imagery, and narrative structure are discussed in connection with Native-American myth, history, and traditions.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-2650 Introduction to Women's Literature*

Survey course engages students in an attempt to isolate and define a distinctly female tradition in literature. Course introduces students to style and content of women's fiction, poetry, drama, and non-fiction.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-2655 Gay & Lesbian Literature*

Course deals with some of the following questions: What is gay and lesbian culture? How is it unique? What kinds of literary images suggest uniqueness? Course focuses on contemporary texts that may include those of Judy Grahn, Paul Monette, Audre Lorde, Rita Mae Brown, and John Rechy. Instruction includes examination of earlier works such as Baldwin's *Giovanni's Room* and Cather's *My Antonia* to discover gay and lesbian themes often ignored or concealed in more traditional textual analyses.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-2660 Introduction to Shakespeare*

Course introduces Shakespeare's work to students with little previous exposure. Course requires reading of selected major plays. Students learn about Shakespeare's theater and become familiar with many ideas of the English Renaissance. Readings may include *Romeo and Juliet*, *Hamlet*, and *The Tempest*.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-2665 Dramatic Literature*

Series of courses focuses on figures, periods, or movements in dramatic literature. Content includes modern American drama, which surveys twentieth-century American playwrights such as O'Neill, Odets, Heilman, Williams, Miller, Inge, and Hansberry, and experimental drama, which explores the development of experimental theater through figures such as Jarry, Beckett, Stein, Ionesco, Shepard, and Shange. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-2670 Ancient Mythology*

Course surveys myths and epics produced by ancient cultures such as the Sumarians, Babylonians, Assyrians, Egyptians, and Hebrews. The focus is on the stories, mythic structures, and literary and poetic forms of the myths as they symbolically express deep cultural values. Works studied may include the *Sumarian Hymn to Inanna*, *The Egyptian Mysteries*, *The Epic of Gilgamesh*, and the *Kaballah*.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-2672 The Bible as Literature*

Course studies literary qualities of the Bible with attention to its poetic and narrative modes. Instruction examines ways in which Biblical literary forms, themes, and images influence American and European literature.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-2675 Myth, Literature and Film*

The courses in this series take a literary approach to the study of enduring mythological archetypes as they appear in literature and film. Rotating course topics include *The Goddess*, *The Lover*, *The Magician*, and *The Warrior*. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR 52-1151 WRITING AND RHETORIC I

52-2680 Doing Time in America: An Interdisciplinary Approach*

In this class, students will explore prison culture in America by examining the history and philosophy of prisons, and the way prisons are portrayed in literature, film, and television, including popular shows such as *Prison Break* and

COURSE DESCRIPTIONS

ENGLISH

OZ. Given America's fascination with crime and the swelling number of incarcerated individuals (over two million in America), the class raises important questions and issues about poverty and privilege, punishment and redemption. Students will discuss the similarities between prisons and various dissimilar institutions (such as colleges) that also have their own language, rituals, and hierarchy. In addition to readings, screenings, and discussions, the class will host guest speakers (such as a prison guard, a former inmate, a public defender, and a prison minister) who work closely with prison populations. Students will read one novel about crime and punishment in America, as well as articles, essays, stories, poems, prison narratives, song lyrics, and excerpts from longer works of both fiction and nonfiction about prisoners and life behind bars, as well as about the culture that surrounds those incarcerated.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-2690 Literature on Film*

Class concerns the relationship between written and filmed versions of a story, novel, or play. Course explores how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students acquire a basic vocabulary for discussing literature and film. Instructors may focus on a particular theme, such as the love story, fantasy, or mythology. Works studied have been as diverse as *The Color Purple* by Alice Walker, Shakespeare's *Hamlet*, and *2001: A Space Odyssey* by Arthur C. Clarke.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-2691 Nonfiction Film As Literature

This class will explore nonfiction films in their relationship to nonfiction literature. What does it mean to speak of films as essays or memoirs or autobiographies? What is the relationship between text and image, fact, truth, and composition in films presenting themselves as nonfictional? We will also consider some nonfiction literature that invokes and plays off film. Filmmakers such as Ross McElwee, Spike Lee, Erroll Morris, Chris Marker, Barbara Hammer, Su Friedrich, Jonathan Caouette, and Spalding Gray will be considered.

3 CREDITS

52-2695 Connections in Literature*

Course features rotating topics that explore a particular theme, region, or interdisciplinary approach to literature. Specific topics included in this course are: Journalists as

Authors, Literature of Place, Family in Literature, Twentieth-Century Literature of the Environment, Literature of the Vietnam War, and Chicago in Literature. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-2697 Literary Genres*

Series of courses focuses on specific literary genres, sub-genres, or modes. Specific courses include Detective Fiction, American Autobiography, American Short Story, and Magical Realism. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-2700 Topics in Literature*

Series is for new courses that deal with specific topics, themes, or types of literature. Topics that have been offered in past semesters include The Blues as Literature, Literature of the Holocaust, Literature of the Occult, and Sherlock Holmes. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-2701 Sherlock Holmes*

Sherlock Holmes is one of the most famous of all literary creations. This course will examine Arthur Conan Doyle's treatment of the conventions of the detective story and his use of genre fiction to develop themes not always associated with popular literature. Possible consideration of adaptations of the Holmes stories in various media, such as film.

3 CREDITS

52-2707 Spike Lee and August Wilson*

This course examines the relationship between the written and filmed versions of a story, novel, or play. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African-American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR 52-1151 WRITING AND RHETORIC I

COURSE DESCRIPTIONS

ENGLISH

52-2708 Science Fiction*

Course explores the emergence of science fiction, especially from the late nineteenth century to the present, with some attention to the cultural and historical issues that shaped its development. The relationships among literary, film, and other expressions of science fiction will also be considered.

3 CREDITS

52-2712 Blues as Literature*

Course reviews historical definitions of blues and explores how various literary and cinematic genres employ blues' elements to create art. While studying different types of blues and blues literature, students will understand how blues is increasingly called into service as a critical tool. Bukka White, Son House, Robert Johnson, Charles Patton, Memphis Minnie, Victoria Spivey, Willie Dixon, Bessie Smith, Muddy Waters, Richard Wright, Gwendolyn Brooks, John Edgar Wideman, Ann Petry, and Willard Motley are among the literati studied in this course.

3 CREDITS

52-2713 Modern Irish Literature

Twentieth-century Ireland has produced some of the most interesting and exciting literature of our time (there have been three Nobel Prize winners). This course will explore some of the many aspects of Irish cultural identity in the works of writers such as William Trevor, Mary Lavin, Seamus Heaney, Eavan Boland, Brian Friel, and Anne Devlin.

3 CREDITS

52-2716 The Beat Generation

The phenomenon known as the Beat Generation has been both celebrated and maligned as a break with the cultural past of the West and of America in particular. Others have pointed to the continuities that Jack Kerouac, William Burroughs, Allen Ginsburg, and others represent. This interdisciplinary course will place the Beats firmly within the context of their times and trace the cultural and historical currents which shaped this body of poetry, literature, art, and film. It will be of equal interest to those students seeking credit in history or humanities/literature. Class projects will be designed to meet the needs of students signing up for the course under those programs.

3 CREDITS

52-2717 Singleton & Hughes

This course examines the relationship between the written and filmed versions of a story, novel, play, or poetry. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

3 CREDITS

52-2718 Topics in Lit: Confessional Poets

An examination of the Confessional poets who came to prominence in the late 1950s and broke societal taboos by transforming intimate/disturbing experiences into public art. Emphasis on work of the major Confessional poets (may include Robert Lowell, Anne Sexton, Sylvia Plath, John Berryman, and others) and their influence on contemporary poets such as Sharon Olds, Donald Hall, Molly Peacock, and Alice Notley.

3 CREDITS

52-2719 Fantasy Literature

The course will examine the works of J.R.R. Tolkien, focusing on their thematic structure, stylistic features, and rhetorical strategies. It will analyze their relationship to the Fantasy Literature which preceded and succeeded them and the context of the socio-political milieu in which they were written. It will also explore the interpretation of the texts, especially *The Lord of the Rings*, in their post-publication manifestations in the various media.

3 CREDITS

52-2725J Zombies in Popular Media*

This course explores the history, significance, and representation of the zombie as a figure in horror and fantasy texts. Instruction follows an intense schedule, using critical theory and source media (literature, comics, and films) to spur discussion and exploration of the figure's many incarnations. Daily assignments focus on reflection and commentary, while final projects foster thoughtful connections between student disciplines and the figure of the zombie.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR 52-1151 WRITING AND RHETORIC I

52-2751 Literature and Visual Culture*

This course introduces students to a broad range of approaches to visual texts and written literature. Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re)presentation, gendered bodies, the practice of everyday life, the posthuman. The class will emphasize students' critical writing as a creative process.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR CMPS OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-2753 Literature and the Culture of Cyberspace*

Students consider representations of cyberspace in literature and explore themes such as cyberspace and postmodernism; virtual reality; the posthuman; and definitions of space, time,

COURSE DESCRIPTIONS

ENGLISH

and identity. Authors studied may include William Gibson, Jeanette Winterson, Shelley Jackson, Michael Joyce, and Stuart Moulthrop.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-2801 Introduction to Business Writing*

Course is an intensive study of written communication process in business and administration with special focus on elements of mechanics, organization, technical style, and documentation. Students learn various forms of writing commonly used in professional business communication, such as business letters, memorandums, and marketing and technical proposals.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-2802 Business and Technical Writing*

Course provides student writers with practical approach to communicating technical information to non-specialists in film, photography, and science fields. Course focuses on addressing questions of primary consideration in any piece of technical writing: Who reads the material? What does intended audience want or need to know? How should writing be structured to meet those needs?

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-2803 Copyediting: South Loop Review*

Course teaches students basic principles of copyediting. Students learn to mark a manuscript for publication using standard copyediting symbols. Focus is on mechanics, including problems in grammar, punctuation, and capitalization. Students learn to restructure material and rewrite it for greater clarity.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-2809 Introduction to Writing Satire and Parody*

Course presents an in-depth analysis of twentieth-century satire and parody from several disciplines, including works written for film, television, print media, and fiction. Students

write short comedic pieces that exemplify the various types of satire and parody covered in the course. Over the first eight weeks, students deconstruct many different genres to create original works that celebrate these source materials. The last seven weeks of the course revolve around the creation of a full-length script for an original parody of satire.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-2810 Writing Personal Essays*

Students use personal experiences as source material for articles and reports. Students explore variety of writing strategies that make their writing more vivid, informative, and persuasive.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-2811 Writing Profiles*

People, places, and things are the topics for the writing workshop. Writing profiles help develop a sharp eye for detail while integrating several different writing strategies. Students will experiment with voice and develop fresh expository techniques.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-2812 Writing Argumentative Essays*

This course helps develop the rhetorical skills necessary to create strongly written persuasive arguments. Students learn how to present evidence, support theses, and develop credible counter arguments.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-2814 Writing Comedy*

Course provides overview of various aspects of writing comic prose, including writing for growing field of business humor. Students learn how to structure the comedic scene and are introduced to various comedic forms, including parody and satiric humor.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

COURSE DESCRIPTIONS

ENGLISH

52-2815 Writing Comedy II*

Advanced course builds on skills and techniques learned in 52-2814 Writing Comedy I. Students continue to learn more advanced and sophisticated methods for writing comedy. Students work collaboratively, both in discussion and writing, and individually on short writing assignments.

3 CREDITS

*PREREQUISITES: 52-2814 WRITING COMEDY**

52-2816 Reviewing the Arts*

Students are introduced to fundamental critical skills necessary for a sensitive reading of works in different art forms such as drama, fiction, painting, photography, and cinema. Students write reviews of concerts, plays, films, and gallery exhibitions and try to produce writing of publishable quality.

4 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-2820 Understanding Style: Voice, Choice and Effect*

In this class, we will consider the language choices that we as writers make in order to craft specific voices in our texts and/or to achieve specific rhetorical effects. We will work with a range of stylistic devices such as diction, usage, cohesion, and syntax as move away from a rules approach to grammar and style in order to make these dimensions of language work for us.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II**

52-2830 Creative Non-Fiction I*

Student writing in Creative Non-Fiction effectively employs the elements of fiction writing— use of scene, dialogue, character, story, imagery, and metaphor— to express personal experiences, as well as social, ethical, and political ideas. Students in the Creative Non-Fiction course will develop skills as writers which will enable them to write from a personal ethos and to develop their authentic voices. Students will read from the many sub-genres of creative nonfiction: personal essays, memoirs, travelogues, political arguments, and cultural critiques.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I

52-2831 Creative Non-Fiction II*

Primarily a writing workshop, course builds on skills, information, and theory students learn in Creative Nonfiction I. Students read and critique one another's work and are given advice and preparation for publishing. Students read and analyze creative nonfiction by professional writers. Course is repeatable.

3 CREDITS

*PREREQUISITES: 52-2830 CREATIVE NON-FICTION I**

52-2832 Creative Non-Fiction: Journal Writing*

Course offers students structured exploration of journal writing techniques. Students develop journal writing as a powerful means of self-exploration and self-expression. Course also examines ways personal writing can become public writing within genre of creative nonfiction.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-2833 Creative Non-Fiction: Writing Theory*

Course is designed for students who are interested in writing critical, academic non-fiction. Content examines how the theorizing of writing by writers and philosophers has changed our perception not only of the act of writing, but also our identities as subjects of language.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-2834 Creative Non-Fiction: Writing Memoir

This course will focus on writing memoir, a sub-genre of Creative Nonfiction. Class will be exposed to a variety of readings and will develop greater understanding and appreciation of memoir as a form of Creative Nonfiction writing. Creative techniques for writing and crafting memoir, including approach and selecting a topic, research, organization, and stylistic and creative concerns, will be explored. Students will also become familiar with how to pursue publishing their work.

3 CREDITS

52-2835 Creative Non-Fiction: Queer Writings*

This is a creative nonfiction, writing workshop developing themes related to gender issues. Students read and write creative nonfiction material focusing on gay, lesbian, bisexual, and transgender material.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II**

COURSE DESCRIPTIONS

ENGLISH

52-2836 Creative Non-Fiction: Travel & Food Writing*

Students would read and critique travel and food writing, be required to write short essays and reviews in both subjects, and select one of the two areas for a final, more in-depth paper/project. Students would study the language, style, elements, and forms specific to writing in various genres (reviews, essays, guides, creative nonfiction, etc., that focus on the subject.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II**

52-2900 Creative Nonfiction Workshop: Intermediate*

Intermediate class in writing creative nonfiction. This class will build on the introductory workshop, with students expected to expand the range and sophistication of their work. Students will read works of nonfiction and present their work to the rest of the class in a workshop format.

3 CREDITS

*PREREQUISITES: 52-1900 CREATIVE NONFICTION WORKSHOP: BEGINNING OR 52-2830 CREATIVE NON-FICTION I**

52-3100 Writing Center Theory and Practice*

Course covers basics of peer tutoring in writing skills. Emphasis is on developing skills in the following areas: 1) peer tutoring techniques and interpersonal communication, 2) writing process-critical analysis, 3) error identification-grammar and punctuation, 4) writing across the curriculum. Students often begin peer tutoring early in the semester, and the dynamics of the sessions are analyzed and discussed in class. This is a hands-on course, combining Writing Center theory and practice. Successful students of this course tutor their peers in Columbia's Writing Center.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-3300 Reading Center Consultant Training

Course prepares tutors for service in the Columbia College Chicago Reading Center. However, the course also addresses topics and methods relevant to any teacher who will accept responsibility for guiding students' reading improvement. Students are introduced to broad concerns of literacy in society, reading diagnostics and instruction, individualized and small group teaching methods, and instructional resources and programs.

3 CREDITS

52-3500 Poetry Workshop: Advanced*

Students are encouraged to write poetry of the very highest quality. Workshop format makes use of in-class writing exercises and discussions of student work. Students become familiar with a wide range of models and formal strategies.

4 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II 52-2500 POETRY WORKSHOP: INTERMEDIATE* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* 52-2500 POETRY WORKSHOP: INTERMEDIATE* OR 52-1122 ESL WRITING AND RHETORIC II* 52-2500 POETRY WORKSHOP: INTERMEDIATE* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* 52-2500 POETRY WORKSHOP: INTERMEDIATE**

52-3510 Poetics*

Craft and process course combines the writing of poetry by advanced students with the study of theory and poetics. As the result of reading works of criticism as well as poems that have been influenced by such critical inquiry, students are able to examine and articulate their own craft.

4 CREDITS

*COREQUISITES: 52-3500 POETRY WORKSHOP: ADVANCED**

52-3520 Undergraduate Thesis Development Seminar*

Capstone course for Poetry majors focuses on the writing, revisions, and compilation of a chapbook-length poetry manuscript suitable for publication or submission for a graduate school application.

3 CREDITS

*PREREQUISITES: 52-3500 POETRY WORKSHOP: ADVANCED**

52-3588 Internship: Poetry

No description available.

1-16 CREDITS

52-3598 Independent Project: Poetry

No description available.

1-16 CREDITS

52-3603 Readings in Nonfiction*

The Readings in Nonfiction Literature class is designed to explore a variety of subjects in nonfiction, and topics of classes offered might include Readings in The Essay, Twentieth Century Nonfiction, Feminist Readings in Nonfiction, Queer Nonfiction, Graphic Novel Memoirs, single or double author courses (Baldwin's Essays, or Montaigne and Bacon), etc. The class will change from semester to semester. The class will explore what makes a work of nonfiction specific to its genre and how writers establish their voices in nonfiction.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II 52-1603 INTRODUCTION TO CREATIVE NONFICTION* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* 52-1603 INTRODUCTION TO CREATIVE NONFICTION* OR 52-1122 ESL WRITING AND RHETORIC II* 52-1603 INTRODUCTION TO CREATIVE NONFICTION* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* 52-1603 INTRODUCTION TO CREATIVE NONFICTION**

COURSE DESCRIPTIONS

ENGLISH

52-3605 Medieval Literature*

Course provides students with general knowledge of both language and literature of England during the Middle Ages. Course covers excellent writing that both precedes and follows Chaucer. Course covers some of *Canterbury Tales* along with plays, lyrics, and devotional work of the period. Students gain working knowledge of Middle English and of literature written in Middle English.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-3610 British Novel*

Series of courses examines origins and development of the British Novel. Eighteenth Century course may focus on Behn, Defoe, Richardson, Fielding, Smollett, Sterne, Burney, and others. Nineteenth Century course may cover Austen, the Brontes, Dickens, Trollope, Eliot, Hardy, and others. Modern course surveys major British novelists during modernist period from 1900 to 1945 and may include works by Conrad, Lawrence, Joyce, Forster, Woolf, Bowen, and Greene. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-3620 American Novel*

Series of courses surveys developments in the American novel. Nineteenth-century survey includes writers such as Hawthorne, Melville, Twain, Wilson, James, Howells, and Crane. Modern survey includes significant novels by authors such as Dreiser, Fitzgerald, Hemingway, Faulkner, Hurston, Steinbeck, Wharton, Cather, and Wright. Contemporary course focuses on writers such as Rosellen Brown, Russell Banks, Toni Morrison, Don DeLillo, and others. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-3632 Latin-American Literature*

Course alternates between Latin-American Novel and Central and South American Literature. Students read and discuss works by several major Latin-American writers, such as Carlos Fuentes, Jorge Luis Borges, Gabriel Garcia Marquez, Mario Varga Llosa, Julio Cortazar, Juan Rulfo, and Isabel Allende. Theory and practice of magical realism may also be discussed. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-3642 African-American Literature*

Series of courses focuses on African-American literature. African-American Women Writers examines figures such as Harriet Wilson, Frances Harper, Nella Larsen, Zora Neale Hurston, Ann Petry, Toni Morrison, and Terry McMillan. African-American Novel examines novelists such as James Weldon Johnson, Richard Wright, James Baldwin, Toni Morrison, Ralph Ellison, and Zora Neale Hurston. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-3643 Issues in African and African-American Studies*

Course offers focused, in-depth study of a significant issue or issues in African and African-American literary and cultural production. Students will read, discuss, research, and write about the issues. Course includes readings in theory as well as literature and may include examples from disciplines such as art, film, and music. "Representing the African in the New World" focuses on such writers as Houston Baker, Jacques Derrida, Brenda Dixon Gottschild, Toni Morrison, and others. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*

52-3644 U.S. Latino Literature*

Course examines short stories, poems, and novels dealing with bicultural experience of those from different parts of Latin America, Mexico, the Caribbean, and South and Central America. Course is for students who want to learn more about Hispanic culture in the U.S. as well as for those who want to learn more about their own culture.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-3646 Contemporary Native-American Novel*

Course explores several important novels published since 1965 by Native-American writers. These writers employ fresh approaches in contrast to traditional linearity of novel form. Readings include works by such writers as Sherman Alexie, N. Scott Momaday, James Welch, Louise Erdrich, Leslie Marmon Silko, Gerald Vizenor, Linda Hogan, and Paula Gunn Allen.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

COURSE DESCRIPTIONS

ENGLISH

52-3650 Women Writers*

Series of courses explores women writers. Southern Women Writers considers myths and realities of American South in light of regionalism and socioeconomic, racial, and religious factors. Writers may include Welty, O'Connor, Walker, McCullers, Porter, Settle, Mason, and Humphreys. Contemporary course focuses on writers who examined woman's place in culture and who helped shape new attitudes toward women. Representative artists may include Atwood, Lessing, Oates, Morrison, Wasserstein, and Churchill. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR ACT

52-3660 Shakespeare*

Series of courses examine Shakespeare's works in their literary, historical, and artistic contexts. Shakespeare: Tragedies may include *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. Shakespeare: Comedies may include *The Comedy of Errors*, *Twelfth Night*, *Measure for Measure*, and *The Tempest*. Shakespeare: Histories focuses on Shakespeare's dramatization of English history from *Richard II* to *Richard III*. Shakespeare: Political Plays considers some histories and plays such as *Julius Caesar* and *Coriolanus*. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-3670 Romantic Poets*

Blake, Coleridge, Wordsworth, Keats, Shelley, and Byron receive attention in study of major Romantic poets. Students examine major complete works by these important figures and may look at portions of longer works such as *The Prelude* and *Don Juan*.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-3671 Modern British and American Poetry*

The work of Gerard Manley Hopkins, W.B. Yeats, Ezra Pound, T.S. Eliot, Robert Frost, Langston Hughes, Marianne Moore, William Carlos Williams, Wallace Stevens, W.H. Auden, and others is read in this survey of the Modernist period, 1900-1945. The course also provides an introduction to Postmodernism.

3 CREDITS

PREREQUISITES: 52-1112 WRITING AND RHETORIC - ENHANCED II* 52-1602 INTRODUCTION TO POETRY* OR 52-1122 ESL WRITING AND RHETORIC II* 52-1602 INTRODUCTION TO POETRY* OR 52-1152 WRITING AND RHETORIC II* 52-1602 INTRODUCTION TO POETRY* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* 52-1602 INTRODUCTION TO POETRY*

52-3672 Contemporary American Poetry*

Works of poets such as Roethke, Ginsberg, Plath, Lowell, Ashbery, Rich, Creeley, Bly, Baraka, Brooks, and others are read and discussed in survey of post-modernist period, 1945 to present. Course also examines rise of important movements such as projectivism, the Beats, the New York School, Confessional Poetry, Surrealism, Feminism, the New Formalism, and Multiculturalism.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-3675 Poetry and Jazz*

This class will explore ways in which the creative impulses and procedures of jazz—a music of intense emotion, imagination (intuitively structured improvisation), and energy (fresh, vital rhythms and instrumental colors)—have inspired and intensified modern poetry. We will listen to jazz on record, read examples of poetry inspired by jazz, discuss their common social and cultural contexts, and discover how music may influence poetry's subject, language, sound, and form. No previous knowledge of jazz is required for this course.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*

52-3690 British Authors Seminar*

Advanced, intensive study, this course focuses on study of one, two, or three major British writers. Course may include studies of such authors as Lawrence, Joyce, Shaw, Austen, Donne, Eliot, Woolf, Milton, Chaucer, and Dickens.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

52-3695 American Authors Seminar*

Advanced, intensive study, this course treats one, two, or three major American writers. Course may include studies in Twain and Chesnutt, Twain and James, Hemingway and Faulkner, Hawthorne and Melville, Morrison and Hurston, Erdrich and Welch, Cather and Wharton, Baldwin and Wright, or others.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

COURSE DESCRIPTIONS

ENGLISH

52-3700 Studies in Literature*

Series is for new courses that deal with specific topics, themes, or types of literature. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-3755 Literature and Technology Workshop*

Students explore and foster intersections between literary and technological approaches to representing human experience and creativity. Emphasis on collaborative student projects. Background in technology not required, although students should have basic computer literacy. Course theme may change from term to term. Course repeatable as theme changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II**

52-3788 Internship: Literature*

Internships provide advanced students with the opportunity to gain work experience in a literature-related area of concentration or interest while receiving academic credit toward their degrees.

1-16 CREDITS

52-3798 Independent Project: Literature*

An independent project is designed by the student, with approval of supervising faculty member, to study an area not available in the curriculum. Prior to registration, student must submit written proposal that outlines the project.

1-6 CREDITS

52-3801 Writing for New Media*

Hands-on, writing intensive course explores unique writing requirements for electronic media. Internet, multimedia, and CD-ROM content are examined as examples of new ways of exploiting written communications. Students study internet documents, hypertext, multimedia presentations, and software programs ranging from corporate web sites to interactive CD-ROM entertainment. Course work includes composing interactive stories, hypertext documents, and multimedia composition.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-3802 Speech Writing*

Students write speeches that range in scope from simple talks about new products to lively introductions, formal political addresses about event and issues, and corporate speeches inspiring employees to action. Students learn what the ingredients of a successful speech are, the way sound drives it, and how a speech evolves from researching, outlining, and thinking.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-3803 Publishers and Writers Seminar*

Course explores the business of writing for publication while students polish manuscripts for submission. Students develop articles, essays, and reports while dealing with a variety of such publishing structures as newsletters, corporate reports, and memos.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-3804 Professional Writing Seminar*

Course is designed for students interested in polishing their articles and essays and developing their writing skills and habits. Students have opportunity to enhance or modify individual writing styles. Students experiment with various writing strategies while fine-tuning their understanding of the subtleties of grammar related to their particular voice. Students build a portfolio and help edit and produce a non-fiction journal of student writing.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

52-3888 Internship: Professional Writing

Internships provide advanced students with the opportunity to gain work experience in a professional writing-related area of concentration or interest while receiving academic credit toward their degrees.

1-6 CREDITS

52-3898 Independent Project: English**

An independent project is designed by the student, with approval of supervising faculty member, to study an area not available in the curriculum. Prior to registration, student must submit written proposal that outlines the project.

1-6 CREDITS

COURSE DESCRIPTIONS

ENGLISH

52-3900 Creative Nonfiction Workshop: Advanced*

An advanced class in writing creative nonfiction. This class will build on the intermediate workshop, with students expected to have attained a certain mastery in the writing of nonfiction. Students will read works of nonfiction and participate in presenting their work to the rest of the class in a workshop format.

3 CREDITS

*PREREQUISITES: 52-2900 CREATIVE NONFICTION WORKSHOP: INTERMEDIATE**

52-4502 Literary Magazine Editing: Columbia Poetry Review*

Course teaches students basic principles of literary magazine editing. Students act as editors, readers, and assistants for the English Department's award-winning poetry annual *Columbia Poetry Review*, learning the fundamentals of editorial selection. This includes the processing and managing of submissions, editorial discussions of submitted material, editorial correspondence (rejections and acceptances), ordering of the final manuscript, and preparation of the electronic manuscript for typesetting.

3 CREDITS

*PREREQUISITES: 52-11*2, 52-1500 POETRY WORKSHOP: BEGINNING, 52-1602 INTRODUCTION TO POETRY**

52-4503 Literary Magazine Production: Columbia Poetry Review*

Course teaches students basic principles of magazine production. Students act as editors and assistants for the poetry annual *Columbia Poetry Review*, learning the fundamentals of editorial selection, copyediting, proofreading, design, production, and distribution.

3 CREDITS

*PREREQUISITES: 52-11*2, 52-1500 POETRY WORKSHOP: BEGINNING, 52-1602 INTRODUCTION TO POETRY**

52-4510 Poetics*

This craft and process class combines the writing of poetry by advanced students with the study of theory and poetics. As the result of reading works of criticism, as well as poems that have been influenced by such critical inquiry, the course encourages students to examine and articulate their own craft.

4 CREDITS

*COREQUISITES: 52-3500 Poetry Workshop: Advanced**

52-4530 Forms of Poetry*

Course explores the varieties of poetic forms. Course includes, but is not limited to, traditional forms such as the sonnet, the sestina, and the villanelle, as well as such innovative forms as William Carlos Williams' variable foot, Frank O'Hara's personism, the organic form of the Black Mountain poets. Forms of Poetry classes that have been offered in past

semesters include Metric, Stanzic, Folk, and Experimental Traditions, and Multicultural Forms.

4 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1500 POETRY WORKSHOP: BEGINNING*

52-4531 Craft Seminar*

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1500 POETRY WORKSHOP: BEGINNING*

52-4671 Modern British and American Poetry*

The work of Gerard Manley Hopkins, W.B. Yeats, Ezra Pound, T.S. Eliot, Robert Frost, Langston Hughes, Marianne Moore, William Carlos Williams, Wallace Stevens, W.H. Auden, and others is read in this survey of the Modernist period, 1900-1945. The course also provides an introduction to Postmodernism.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, 52-1602 INTRODUCTION TO POETRY* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1602 INTRODUCTION TO POETRY* OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1602 INTRODUCTION TO POETRY* OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1602 INTRODUCTION TO POETRY**

COURSE DESCRIPTIONS

ENGLISH

52-4672 Contemporary American Poetry*

Works of poets such as Roethke, Ginsberg, Plath, Lowell, Ashbery, Rich, Creeley, Bly, Baraka, Brooks, and others are read and discussed in survey of post-modernist period, 1945 to present. Course also examines rise of important movements such as projectivism, the Beats, the New York school, confessional poetry, surrealism, feminism, the new formalism, and multiculturalism.

3 CREDITS

PREREQUISITES: 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1602 INTRODUCTION TO POETRY* OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1152 WRITING AND RHETORIC II*, 52-1600 INTRODUCTION TO LITERATURE* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1602 INTRODUCTION TO POETRY* OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1602 INTRODUCTION TO POETRY*

52-4678 Contemporary World Poetry*

Contemporary World Poetry offers students the opportunity to engage in the comparative study of poets and poetics issuing from Africa, Asia, Europe, the Middle East, and the Americas. Poets studied will likely include: Neruda, Paz, Walcott, Amichai, Tranströmer, Milosz, Popa, Hikmet, Darwish, Soyinka, Tura, and Bly. Whenever necessary, poems are read in translation.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1602 INTRODUCTION TO POETRY* OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1602 INTRODUCTION TO POETRY* OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1602 INTRODUCTION TO POETRY*

52-4690 Seminar in Literature*

Students in this advanced seminar will study a selected author or group of authors in depth. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1602 INTRODUCTION TO POETRY* OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1602 INTRODUCTION TO POETRY* OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1602 INTRODUCTION TO POETRY*

52-4700 Advanced Topics in Literature

A rotating topics course primarily designed for use by visiting faculty who bring with them a specialized knowledge of literary themes, issues, movements, or figures not covered in the existing curriculum. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1602 INTRODUCTION TO POETRY* OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*, 52-1602 INTRODUCTION TO POETRY* OR 52-1122 ESL WRITING AND RHETORIC II*, 52-1602 INTRODUCTION TO POETRY* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*, 52-1602 INTRODUCTION TO POETRY*

LIBERAL EDUCATION

LISA BROCK, CHAIRPERSON

The Liberal Education Department welcomes you to the wonderful world of ideas, critical thinking, interdisciplinary methodology, abstract reasoning, and verbal and written engagement through the study of cultural studies, history, the humanities, the social sciences, and languages. In our department and in our courses, students are pushed to think outside the box, to integrate their experiences and creativity with research, observation, and a high level of analysis. We work on the assumption that every student should strive to be a thinker who understands his/her place and his/her work in the global and local context.

In our rapidly changing world, artists and media professionals must be sensitive to major issues of the societies in which they practice. Columbia College students well rounded in the liberal arts are able to enter the professional world of work or graduate school at multiple points, to participate in shaping new developments in their professions, and to exhibit greater confidence when overseeing their interests. For those who wish to accomplish the powerful mandate to author the culture of our times, a foundation in the liberal arts offered by the Liberal Education Department is an indispensable element of their education.

Liberal education encourages students to lead fulfilling lives as professionals, citizens, and members of the human family. For these reasons, students are encouraged to complete their LAS Core requirements with courses from the Liberal Education Department, and for maximum benefit, to take a Liberal Education course in each of their semesters at Columbia.

History, humanities, social science, language, and cultural studies courses are offered in the Liberal Education Department. These courses provide a common context for Columbia's students, give them the opportunity to study the relationship of self to society, and provide the broad liberal arts background that is the foundation of an undergraduate education in any major.

Liberal education courses introduce students to the world. These courses increase students' knowledge and understanding of historical events, allow them to analyze and examine social and cultural concepts, and expose them to the diverse cultures and behaviors of humankind. Liberal education courses contribute to increased student knowledge of the historical and socio-cultural background in which the arts develop and are created, and they raise student awareness of historical and ethical issues in the arts, philosophy, and religion. They also teach students the challenges and delights of new languages.

Cultural Studies is the major of the Liberal Education Department. It is a field that reflects, analyzes, and sometimes critiques culture. Culture is understood both as a way of life encompassing ideas, attitudes, languages, behaviors, institutions, and structures of power and as a range of other cultural practices that include such things as expressive, communicative, and creative acts. Cultural studies promotes the study of culture in all its varied forms and does so from an interdisciplinary perspective. It studies the dimension of everyday culture, but neither is limited to them nor is merely the study of the contemporary or the Western. Cultural studies examines the collaborations, borrowings, and blending of diverse traditions and encourages cross-cultural dialogue, appreciation, and understanding.

Cultural studies itself does not produce the objects of art and media; rather, it creates the space and the dialogue essential for the development of progressive, intelligent products. Cultural studies fosters awareness of the world (the way it works and does not work) and promotes informed decisions in these places where arts and media are created, collected, consumed, and studied.

History courses cover the histories of the United States, Africa, Asia, Latin America, the Caribbean, and the Middle East. There are also specialized courses on particular places, periods, and topics. The study of history expands our knowledge of human development and endeavors in multiple arenas, aids in the development of a comparative perspective, and illuminates the present.

Humanities courses probe the rich cultural heritages of humankind in the visual and performing arts, music, philosophy, and religion. They develop a student's capacity to discover, understand, and enjoy the processes and products of human creativity, and to examine human aspirations and values. They also encourage students to examine the ethical impact of the arts and the media.

Social science courses explore classic and contemporary issues in human behavior for individuals, societies, and cultures, and introduce the critical skills needed to make responsible judgments and take responsible actions in civil society. Social science courses are offered in anthropology, economics, geography, political science, psychology, and sociology.

We have minors in Women and Gender Studies, Latino/Hispanic Studies, and Black World Studies. All of these minors are fabulous companions to majors in the art and media areas, allowing students to gain grounding in a socio-cultural, historical, or political area from which they can generate ideas and context for their work.

Lisa Brock
Chairperson, Liberal Education

PROGRAM DESCRIPTIONS

LIBERAL EDUCATION

BACHELOR OF ARTS IN CULTURAL STUDIES

Cultural Studies at Columbia College explores culture in its richly varied forms and processes from an interdisciplinary perspective. The program seeks to help students understand aesthetic, political, social, and economic relationships between cultural production and reception. It also considers the civic dimension of cultural practice by viewing these practices from standpoints of ethics and social justice. And, finally, it strongly emphasizes the active involvement of all forms of cultural knowledge and social action in the everyday life of local and global communities.

Culture is a process that is constantly unfolding. It is the continuous enactment of such things as language, politics, art, science, religion, and writing. Cultural Studies deals with the dimensions of everyday culture, yet is not limited to them; it addresses the traditional and the novel, the familiar and the foreign. Cultural Studies examines the collaborations, borrowing, and blending of diverse groups, and it encourages cross-cultural dialogue, appreciation, and understanding. Because of this, Cultural Studies majors explore the centers as well as the margins and use both artistic practice and critical thinking. Because Cultural Studies has such an extensive scope, it includes, yet moves beyond, the boundaries of ethnic, area, and critical studies.

Students will complete a series of core courses that are specific to the major; take a broad range of courses drawn from each of the three schools in the College, including arts and cultural production courses; and complete a substantive capstone project. An elective internship option is highly recommended. For additional information please look at our Web site: <http://culturalstudies.colum.edu>.

Our graduates become active participants in society who blend strong skills in creative/critical thinking with written, oral, and visual communication. Many of our students go on to attend graduate school in North America and abroad, while others find employment in cultural institutions or corporate settings.

Minor in Hispanic/Latino Studies

The minor in Hispanic/Latino Studies offers courses in the history and culture of Hispanic/Latin American people through the interdisciplinary study of language, literature, visual media and performing arts, and social institutions, noting the significance of their contributions to American society. By studying the ethnic experience of the Hispanic population in America, students will understand the transcultural complexity and richness of the hispanic/Latino and Latin American worlds.

Minor in Women and Gender Studies

The minor in Women and Gender Studies is housed in the Liberal Education Department. This minor is designed to give students an opportunity to explore issues of gender and sexuality in an interdisciplinary yet cohesive way. A rich complement to any of the majors of the College, this minor requires 21 hours for completion. Students will be exposed to feminist theory and will engage in a stimulating debate on the role of gender and sexuality in society from a variety of perspectives.

Minor in Black World Studies

The minor in Black World Studies offers students contextual depth in the social, cultural, historical, and political aspects of the varied peoples of the black world. Students will be able to challenge the concept and definition of "blackness" and will also be able to examine patterns of activism that characterize the creative expression, social fabric, political movements, and the scholarship of the black world.

COURSE DESCRIPTIONS

LIBERAL EDUCATION

46-1100 Introduction to Cultural Studies

This course introduces students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Emphasis is on interdisciplinary approaches to exploring how cultural processes and artifacts are produced, shaped, distributed, consumed, and responded to in diverse ways. Through discussion, research, and writing, class members investigate these varied dimensions of culture; learn to understand them in their broader social, aesthetic, ethical, and political contexts; and thereby prepare for more advanced coursework in Cultural Studies.

3 CREDITS

46-2100 Cultural Theories*

This course outlines the major theoretical concepts underlying cultural studies practice. Much of contemporary cultural studies draws upon feminist theory, psychoanalysis, Marxism, Critical Race Theory, and semiotics. We will read, discuss, and apply works from theorists such as Freud, Marx, Levi-Strauss, Dubois, de Beauvoir, Foucault, Barthes, Chomsky, and Hooks, among others.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1152 WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II*

46-2150 Methods of Inquiry in Cultural Studies*

This course introduces students to diverse methods of inquiry in the field of cultural studies. It provides students with an understanding of critical vocabularies and examines key issues in cultural studies research. Students in this class will learn to utilize various methodologies relevant to interdisciplinary problems and questions that the field of cultural studies poses.

3 CREDITS

PREREQUISITES: 46-2100 CULTURAL THEORIES*

46-2300 Freud Lives! Contemporary Culture and Psychoanalysis

Psychoanalytic theories suggest that we cannot examine the immense complexity and diversity of culture and cultural change adequately if we use only the language of consciousness and rationality. The aim of this course is to explore how unconscious processes may be manifested in culture and how we might use that knowledge to better understand and impact some of the major issues of our times. Freud's contributions as well as contemporary psychoanalytic perspectives in cultural analysis will be introduced.

1 CREDIT

46-2400 Hip Hop: Global Music and Culture

Hip hop has captured the minds of youth worldwide spawning themes, trends, attitudes, and behaviors that are similar to but distinct from the manifestation of hip hop in the US. This course is designed as an intellectual excursion to explore the global creation and consumption of hip hop through the lens of cultural studies. Class will study processes of imitation, appropriation, translation, and customization and their impact on themes of gender, hegemony, commercialism, sexuality, race, and identity.

3 CREDITS

46-2410 The Simpsons as Satirical Authors

This course will study the postmodern satirical presentations and commentary which *The Simpsons* has made (and continues to make) through its utilization of the humanities. We will examine how *The Simpsons* raises and comments on issues of civic, cultural, gender, global, and political identities using traditional humanities studies including artistic, film, literary, philosophical, and religious critiques. Special emphasis will focus on self-referentiality and how *The Simpsons* satirizes both itself and its characters as an operative principle and strategy.

3 CREDITS

46-2415 Globalization and Culture*

Since the early 1990s, globalization—a multi-faceted and highly contested concept—has become the new buzz word used to name, frame, and also direct the processes of social and technological change that have been taking place all over the world. By the same token, and since then, issues of globalization have been a central preoccupation of intellectual debates and political discourses and practices. This course aims to introduce students to the hotly debated and highly contested conceptual and social phenomenon of globalization, its histories, manifestations, implications, as well as its consequences for the individual and society.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES OR 51-1101 WESTERN HUMANITIES OR 51-1102 EASTERN HUMANITIES

46-2420 Puerto Rican Culture: Negotiation and Resistance*

This course is an inquiry into the concept of national culture, the issues of cultural resistance and negotiation, and the complexities of citizenship and representation in Puerto Rico. The island is unique in its development during the 20th century because it is, in fact, a nation without a sovereign state, and its political relationship with the United States, along with its cultural and historical links to Latin America, provide fascinating perspectives in subjectivity, transculturation, nationalism, and popular and official cultures.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES OR 49-1402 LATIN AMERICAN HISTORY: SINCE 1800 OR 51-1111 LATIN AMERICAN ART, LITERATURE, AND MUSIC

COURSE DESCRIPTIONS

LIBERAL EDUCATION

46-2505J Art and Activism Studio Project

This course presents students an opportunity for hands-on civic engagement, working with two larger guiding questions: 1) Can art save lives? 2) It might be activism, but is it art? In the first week, students read theory and examine specific examples of artistic activism in the larger context of the social and political issues that would help inform the artistic action. In the second week, the course will shift into the studio where students will work with instructors and community members to execute their own plan for artistic action. In the final week, students will complete, present, and hand in assignments. Overall, the course connects theoretical ideals of artistic action with the practice of creating activist art.

3 CREDITS

46-3098 Independent Project: Cultural Studies

An independent study is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

3 CREDITS

46-3100 Social Objects: Exploring Material Culture*

The social value of physical things (sometimes called material culture by anthropologists) is often overlooked in the study of human interactions. Course will investigate how objects mediate relationships between individuals and social groups. Current theories in the anthropology of material culture will help students examine ethnographic case studies about the manufacture and the trade of objects from several different world areas. Students will be encouraged to develop broader understandings of the ways in which objects are used in their own lives.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1152 WRITING AND RHETORIC II OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II**

46-3110 Imaginary and Practical Bodies*

This course covers contemporary discussions of the body across a number of disciplines and examines key texts that explore theoretical ideas about the body as well as social and political practices affecting the body. The course analyzes questions that must be considered as individuals live as persons in the bodies given.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1152 WRITING AND RHETORIC II OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE*

LEARNING OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II**

46-3115 Culture of Stigma and Illness*

Individuals with chronic illness suffer a double burden: they must cope with disabling disorders and also contend with the stigmas affiliated with those disorders. The radical subjectivity of pain destroys language, the primary tool necessary in self-care and in combating the propagation by the media and medical community of socially-constructed myths and interpretations of chronic illness and pain. Ironically, through the metaphors and symbols of creative acts the voices of the ill are heard in new ways. A new language is evolving that can provide insight into the Culture of Illness and Pain.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1152 WRITING AND RHETORIC II OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II**

46-3120 Taste, Class and Gender in Modern France*

This advanced Cultural Studies seminar and history course explores how taste developed as an important category of national, gender, and class identity in France from ca. 1650-1900. France, and especially French women, remain closely associated in the public mind with good taste. This is due to a long historical development in which the state and social groups struggled to define French taste against a background of dramatic economic, political, and cultural change. The challenging course provides historical insight to help understand modern classed and gendered consumption regimes and is designed for highly motivated students. It is strongly recommended that students taking this course have taken at least two prior courses in European history, Women's and Gender studies or Cultural Studies; ideally, at least two of these different subject areas will have been studied. At least one such course is a prerequisite for registration for all students.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

46-3125 Contesting the City: Critical Approaches to Space, Place and Urbanism*

Cities are ever-changing spaces that are defined and re-defined through our experiences, memories, and cultural practices. For some, they are merely places for work, leisure, and commerce, but for others, they are something far greater: landscapes to traverse, sources of identity, canvases, homes, and political battlegrounds. In this course, we will look at the different ways people have both theorized and actively contested the meaning and function of cities. We will explore the utopia/dystopia of the city through the eyes of avant-garde artists, political activists, skateboarders, graffiti artists, bicyclists, walkers, drivers, squatters, culture jammers, community organizers, and the urban poor.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1152 WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

46-3188 Internship in Cultural Studies*

The internship in Cultural Studies provides students with supervised training under the sponsorship of an approved agency or organization. Students will typically spend 8-10 hours per week at the internship site. In addition to time at the internship, on-campus meetings include an internship orientation prior to the beginning of the semester and four on-campus meetings throughout the semester. The internship is only available to Cultural Studies majors and may be repeated for credit.

1-6 CREDITS

PREREQUISITES: 46-2100 CULTURAL THEORIES*, 52-2816 REVIEWING THE ARTS*

46-3194 Cultural Studies Capstone I: Proposal Writing*

This is the first part of a two-semester final course for Cultural Studies majors which builds on the Methods of Inquiry in Cultural Studies course in particular and on previous learning experiences throughout the student's academic career. Proposal writing is considered both a generic and individual process. Students will, among other things, develop skills in academic and professional (grant) proposal writing, as well as produce a research proposal on a topic of their choice. The individual's research proposal will be the basis for the culminating research project in the Cultural Studies Capstone II.

3 CREDITS

PREREQUISITES: 46-2150 METHODS OF INQUIRY IN CULTURAL STUDIES*

46-3195 Cultural Studies Capstone II: Research Project*

This is the final course for Cultural Studies majors and builds upon previous learning experiences throughout the student's academic career. Based on these investigations and interactions, students will produce a substantive research-based thesis of academic or professional writing on a topic area of their choosing. Work in this seminar will be undertaken in consultation with the Capstone Seminar instructor, CS faculty advisor, and fellow students. The class will organize and present their research at The Cultural Studies Forum, a public roundtable at the end of the semester.

3 CREDITS

PREREQUISITES: 46-2150 METHODS OF INQUIRY IN CULTURAL STUDIES*, 46-3194 CULTURAL STUDIES CAPSTONE I: PROPOSAL WRITING*, 52-2816 REVIEWING THE ARTS*

46-3200 Post-Colonial Studies*

An integral part of cultural studies, post-colonial studies deals with the complex implications of colonization and colonialism in societies and cultures. This seminar is an inquiry into concepts such as national culture, citizenship, othering, identity and alterity, cultural imperialism, hybridity, and origins, as well as issues of cultural resistance, negotiation, and agency, using examples from all over the world.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1152 WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II*

46-3205 Postmodernism & Posthumanism in Theory & Practice*

This seminar engages the leading theorists of postmodernism, posthumanism, and poststructuralism, offering students an opportunity to become literate in the debates, discourses, and terminology of postmodern cultures. Course also analyzes leading postmodern cultural practices in fields such as architecture, music, film, science, and fine art.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, 46-2100 CULTURAL THEORIES*

46-3207 Cybercultures: Theory*

This seminar course explores cyberspace, the most powerful and frequently inhabited site within contemporary culture. Students will explore specific themes such as, identity, community, bodies, virtuality, and sexuality through the lens of post-structuralist, postmodern, cyberfeminist, cyborg, and digital culture theories. Readings, discussions, research, writing, and a cyberethnographic project will help students gain a greater understanding of cyberspace, its culture, and the relationships that exist between machines and humans, as well as those between society and technology.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1152 WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO

COURSE DESCRIPTIONS

LIBERAL EDUCATION

CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II*

46-3210 Food and Culture*

This advanced Cultural Studies Seminar is an interdisciplinary investigation into the cultural dimensions of food. Using a variety of theoretical perspectives and models, the course examines issues of gender, ethnicity, class, consumption, agribusiness, global politics, and semiotics while we attempt to understand the complex ways in which social norms, cultural meaning, and economic realities underlie food habits.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1152 WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II*

46-3215 Making and Unmaking Whiteness*

This advanced seminar examines the cultural and political-economic construction of white identities in the United States and analyzes how white identities are reproduced, maintained, and challenged. How has whiteness been defined in relation to notions of color, race, class, gender, sexuality, ethnicity, nation, language, and non-white perspectives? In this course, diverse student experiences come into contact with the work of historians and critical race theorists. The course will also examine counter-hegemonic white identities and the possibilities of "unmaking" whiteness.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES OR 50-1511 RACE AND ETHNIC RELATIONS, 52-1152 WRITING AND RHETORIC II* OR 50-1511 RACE AND ETHNIC RELATIONS, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 50-1511 RACE AND ETHNIC RELATIONS, 52-1122 ESL WRITING AND RHETORIC II* OR 50-1511 RACE AND ETHNIC RELATIONS, 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 50-1511 RACE AND ETHNIC RELATIONS, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 50-1511 RACE AND ETHNIC RELATIONS, 52-1122 ESL WRITING AND RHETORIC II* OR 50-1511 RACE AND ETHNIC RELATIONS, 52-1112 WRITING AND RHETORIC - ENHANCED II*

46-3305 Semiotics of Culture: A Workshop*

The study of the creation, use, citation, and transfer of signs in society is essential to understanding human behaviors and communication. Both semiotics and semiology explore the relationship of signs and meanings, and propose systematic and structural affinities within and between cultures. This workshop examines dualistic and triadic theories of signs and applies them to particular case studies.

1 CREDIT

PREREQUISITES: 50-****, 52-11*2 OR 51-4** , 52-11*2 OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-11*2

46-3310 Tradition and Modernity in India*

This course examines the historical and contemporary culture and structure of India's society, focusing on its peoples, languages and literatures, religions, arts and architecture, cuisine, and performances. Symbolic systems, layers of meaning, pluralism, caste structure, geographic diversity, and the presence of the past are among topics considered, as well as the conjoining of old and new.

1 CREDIT

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-11*2 OR 50-1** , 52-11*2 OR 49-**** , 52-11*2

49-1001 African History & Culture: To 1880

African civilizations of the pre-colonial past are explored to reveal how various societies evolved and to identify their major achievements prior to the arrival of Europeans. Roots of slavery, racism, and the underdevelopment of Africa are also examined.

3 CREDITS

49-1002 African History & Culture: Since 1880

Course reviews the past century to discover African reactions to the colonial system, including the rise of nationalism and liberation movements, emergent new nations, and Pan-Africanism.

3 CREDITS

49-1101 Asia: Early China, India & Japan

Course examines the rise of China, India, and Japan and their contributions to world history and culture from the earliest times to the beginning of the nineteenth century. Content considers how these countries influenced and were, in turn, influenced by the Western world.

3 CREDITS

49-1102 Asia: Modern China, India and Japan

Course examines interaction between China, India, Japan, and the Western world, emphasizing the influence of and reaction to imperialism, colonialism, and industrialization on the development of these societies as well as the development of political and nationalist movements in modern times.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

49-1201 History of the Caribbean: To 1800

The Caribbean Islands were inhabited by free and independent communities when Christopher Columbus arrived in 1492. By studying the people who welcomed Columbus and his successors we can gain a better understanding of the ways in which these and other people came to be dominated by Europeans. This course looks at three of the main themes in Caribbean history, namely, The Native Americans, Europeans, and Africans; Comparative European Settlements; and Slavery and Sugar.

3 CREDITS

49-1202 History of the Caribbean: Since 1800

The diverse elements that have shaped the Caribbean region since the late 18th century are studied in this course. The historical roots of economic, political, and social issues that have affected the Caribbean islands and mainland enclaves are also analyzed, as well as the impact of their relation to the United States of America.

3 CREDITS

49-1301 Europe & the West: Ancient Civilizations

Students gain an understanding of the history and culture of Greece, Rome, and other civilizations of the ancient world.

3 CREDITS

49-1302 Europe & the West: Medieval Culture

The history of medieval Europe is illuminated through readings in primary and secondary sources providing students with a background to the culture and worldview of the Middle Ages.

3 CREDITS

49-1303 Europe & the West: Modern Europe

Events since the fifteenth century are surveyed, including the Reformation, Counter-Reformation, State Building, various revolutionary movements, industrialization, class conflict, modernization, and two world wars.

3 CREDITS

49-1401 Latin American History: To 1800

After the arrival of Europeans in the Western Hemisphere, often called the "New World," many of the indigenous people who had created American societies were forced to change. This course explores Amerindian cultures and the first three centuries of contact between Native American, African, and European people in Latin America.

3 CREDITS

49-1402 Latin American History: Since 1800

Course explores the past two centuries of Latin-American nations in their struggle to overcome their colonial past and establish modern societies. Topics include reform and revolution, the role of the military, dictatorship, underdevelopment, and the agrarian problem.

3 CREDITS

49-1501 Middle East History: To Muhammad

Course surveys the cultural development, contributions, and influences of ancient Mesopotamia, Egypt, Persia, Anatolia, the Levant, and Arabia from the establishment of civilization to the birth of Muhammad.

3 CREDITS

49-1503 Middle Eastern History and Culture: from Muhammad to 1800

A survey of Middle Eastern history and culture from Muhammad to 1800. This course examines the rise and development of Islam, Islamic culture, non-Islamic peoples, medieval Islamic dynasties, the Ottoman Empire, and relations between the Middle East and the West.

3 CREDITS

49-1504 Middle Eastern History and Culture: since 1800

A survey of Middle Eastern history and culture from 1800 to the present. This course examines Islam, Islamic culture, non-Muslim peoples, the Ottoman Empire and its successor nation-states, Western interests in the Middle East and current issues throughout the region.

3 CREDITS

49-1601 U.S. History: To 1877

Course examines main lines of American development from the seventeenth century to 1877. Instruction addresses transition from colony to nation, development of an American character, growing pains of industrialization and nationalism that culminated in the crisis of the Civil War and its aftermath, and problems of minority acculturation and treatment before Reconstruction.

3 CREDITS

49-1602 U.S. History: From 1877

Course studies impact of institutional development on American society and life. Content focuses on the past century of vast and far-reaching changes, including the birth of corporate capitalism, immigration and urbanization, the crises of two world wars, dynamic cultural upheavals, Cold War, and the mass movements of protest in the 1960s.

3 CREDITS

49-1628 African American History and Culture: To 1860

African background, Atlantic slave trade, slavery, and the free black experience are all examined in detail as students trace the history of black people from Africa to the Americas and explore the collective African-American experience from an ideological and philosophical basis.

3 CREDITS

49-1629 African American History & Culture: Since 1860

Course consists of a survey of modern African-American culture and a study of the black freedman and the political and economic development of black America. Principal topic of discussion is the meaning of freedom to emancipated African Americans.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

49-1641 Women in U.S. History: To 1877

Course examines the transformation of women's lives in the U.S. from the seventeenth to the mid-nineteenth century by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

3 CREDITS

49-1642 Women in U.S. History: Since 1877

Course examines the transformation of women's lives in the U.S. from the mid-nineteenth century to the present by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

3 CREDITS

49-1670 Gender, Class & Race in United States History

Within an historical framework course examines the interplay of gender, race, and class in U.S. history. Class explores critical themes and periods in the development of racism, sexism, and classicism, especially in seeking to understand ways they interrelate.

3 CREDITS

49-1710 Women in History

Course examines significant roles of women in history in two ways: what they themselves have done and how society socializes individuals to regard women in various roles. Examples selected are outside U.S. history.

3 CREDITS

49-2026 Nelson Mandela and the Politics of South Africa*

There are times when specific people, places and moments in history capture the imagination of the world. This occurs when that specificity speaks volumes to the human condition and offers lessons that we all sense are important. Such has been the case with Nelson Mandela and South Africa. This course will use Mandela and the evolution of, and struggle against, apartheid as a window into some of the 20th century's most complex issues such as colonialism, civil disobedience, cultural resistance, freedom, racial theories, election processes, post-war negotiations, and social justice.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED (FORMERLY COMPOSITION I ENHANCED) OR 52-1121 ESL WRITING AND RHETORIC I (FORMERLY ESL COMPOSITION I) OR 52-1151 WRITING AND RHETORIC I (FORMERLY COMPOSITION I) OR CMPS OR ACT OR CMPS OR ACT

49-2302 Russian and Soviet History

Course covers history of Russia from the 1800s to the demise of the Soviet Union. Special emphasis is given to such concepts as the political and economic development of the Russian Empire and the U.S.S.R., the role of women in imperial and revolutionary Russia, the Great Reforms, the Russian Revolution, the Stalin Era, and the collapse of the Soviet system.

3 CREDITS

49-2303 The French Revolution

The French Revolution marks the beginning of modern history, and has profoundly affected western society and culture.

Endlessly debated since its outbreak in 1789, it has served as beacon for some, travesty for others, and artistic inspiration for many. In this course, we will seek to understand the Revolution's causes, democratic and egalitarian promise, failures, and impact, exploring the birth pains of modern politics and some of their more intriguing cultural aspects, through the study and analysis of primary sources.

3 CREDITS

49-2310 Contemporary European Nationalism and Ethnic Conflict

Contemporary European Nationalism is surveyed through analysis of the conflicts in Northern Ireland, former Yugoslavia, the Basque Regions of Spain and France, and Chechnya. Major issues examined include the ideological roots of nationalist movements in these areas, the characteristics and tactics employed by violent nationalist groups, the techniques governments have used to defeat nationalist insurgencies, and the ongoing efforts to bring about peace.

3 CREDITS

49-2311 German Culture in the Weimar Republic: 1919-1933

This course examines the turbulent history of Germany's Weimar Republic from 1919 to 1933 and introduces students to the art, architecture, film, literature, music, and theater of this era. Through analysis and interpretation of selected works by various influential artists and writers such as Fritz Lang, Berthold Brecht, and Thomas Mann, this course explores the social, economic, cultural, and political climate, as well as themes of class, gender, and race in Germany before Hitler came to power.

3 CREDITS

49-2401 History Mexico/Central America

Students gain a better understanding of Mexico and the nations of Central America through an examination of key historical events. Course focuses on Spanish invasion and conquest, struggles to gain independence from Spain, United States' conquest of the Mexican Northwest, the Mexican Revolution, United States' interventions past and present, the Sandinista Revolution, El Salvador's civil war, and the struggles of indigenous peoples past and present.

3 CREDITS

49-2626 Writings of Black Protest: To 1860

Using the writings of African Americans during the era of slavery (1750 to 1860), content considers black protest thought in an historical perspective. Students use primary documents to discover the feelings of hope, fear, and frustration of free and enslaved blacks of this time.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

49-2627 Writings of Black Protest: Since 1860

Writings of African Americans from the Civil War to the present are the focus of this confrontation with the realities of the black experience and thought in American perspective. Students use primary documents to examine black history and culture.

3 CREDITS

49-2630 The Civil Rights Movement in Biography & Film

Course focuses on the modern Civil Rights movement through the mediums of biography and film. Students learn to critically evaluate these historical sources as they explore basic issues, players, events, and ideologies of the Civil Rights movement.

3 CREDITS

49-2632 Hispanics in the U.S. Since 1800

Course tracks the growing importance of Hispanics in all aspects of American life. Their economic impact has become a topic of controversy. The development of a Latino ethnic consciousness has come into conflict with efforts to assimilate this minority group, thus raising the question of what an American really is. Instruction also addresses the controversial topic of their impact on the U.S. economy. These issues cannot be fully understood without an examination of where Hispanics have come from, their hopes, ways they are trying to achieve their dreams, and their continuing obstacles.

3 CREDITS

49-2656 History of Sport in the U.S.

Course examines the history of sports in the U.S., from the informal games of the colonial period to the highly organized, often commercial, contests of the present. Students study the impact of industrialization and urbanization on the development of the nation's tradition and explore issues of race, ethnicity, and gender in relation to social, political, cultural, and economic interests.

3 CREDITS

49-2659 History of the American Working Class

Course studies workers and their communities in the U.S. in the nineteenth and twentieth centuries. Students explore the impact of industrialization, technological change, immigration, migration, ethnicity, race, gender, and unionization as they examine the development of the American working class.

3 CREDITS

49-2660 The 1960s

Course traces and documents changes of the 1960s, an era that has quickly become covered in myth despite its nearness to our own times. The period from the election of John F. Kennedy (1960) to the fall of Saigon (1975) remains crucial for an understanding of current issues and attitudes. Those years reshaped American culture and society in many ways. Vivid events and slogans shattered the images of an earlier time and created a new America. Course goal is to trace and document these changes.

3 CREDITS

49-2661 Family and Community History

Class examines the interaction between families, communities, and the greater society throughout U.S. history. In so doing, course illuminates how we as individuals and as members of family, ethnic, and social groups have become what we are.

3 CREDITS

49-2662 Controversies in the History of Sport in the U.S. since the Late 19th Century*

This course uses current headlines from the sports' page to engage students in the study of the origins and development of critical issues in the history of organized sport since the late 19th century. Through focused assigned readings and self-directed research, students will participate in intra-class debates on the historic roots of some of the most divisive questions facing modern sport today. Possible topics: Andrew Doubleday myth; origins of the National League; banning of baseball players; the origin and demise of the Negro Leagues; integration of sport; performance enhancing drugs; the illusion of the student-athlete; mascots; athletic elitism and amateurism; women in sport, pre and post Title IX, etc.

3 CREDITS

PREREQUISITES: 49-1602 U.S. HISTORY: FROM 1877 OR 50-1514

SOCIOLOGY OF SPORTS IN THE UNITED STATES OR 49-2656 HISTORY OF SPORT IN THE U.S.

49-2672 Oral History: The Art of the Interview

After an introduction to the theoretical and philosophical concerns in the practice of oral history, various methods and uses of oral history will be explored. In addition to learning the techniques of background research, question formulation, interviewing, and transcribing, each student will have the opportunity to apply these skills to a formal oral interview for an established oral history project. Project topics will vary from semester to semester.

3 CREDITS

49-2675 Cartoons and Satire in American History

A study of the American past through the humor and satire of the political cartoon. Humor is a political tool. Making fun of one's opponents is a way of weakening their position. We make fun of that which we oppose, but also of that which we fear. Cartoons illuminate all aspects of the American past: from political battles in Congress to battles on the streets; from gender clashes at home to racial clashes in the workforce.

3 CREDITS

49-2676 Public History: Presenting & Interpreting the Past

This course will introduce students to the concept and practice of public history. Through readings, lectures, field trips, films, and guest lectures, students will look at how institutions, communities, and people conceive and convey history for public consumption. Students will also explore the relationship between public history and popular memory and

COURSE DESCRIPTIONS

LIBERAL EDUCATION

culture and consider the meaning of history in public venues. Students are expected to take full advantage of Columbia's urban campus through visits to cultural institutions, architectural sites, historic monuments, public art, archives, and special collections.

3 CREDITS

49-2680 Gay, Lesbian, Bisexual, and Transgender History in the U.S.*

People with same-sex erotic orientations and people who are transgender have played a role in North American history since before the founding of the United States. This course will examine their history, and will focus on the many contributions of these men and women as well as the difficulties they faced from before the founding of the nation up to the present.

3 CREDITS

49-2683 History of the American City

Course examines the history of the development of the U.S. as an urban nation. It analyzes the rise and decline of various urban systems that developed over the course of American history. Students investigate the social, economic, political, technological, and demographic trends that have shaped the modern American city.

3 CREDITS

49-2700 Topics in History

Series of courses that deal with specific topics or themes in history. Course is repeatable as topic changes.

3 CREDITS

49-2773 The Vietnam War in History, Literature and the Arts

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. The interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists. Content emphasizes American involvement.

3 CREDITS

49-3353 Taste, Class and Gender in Modern France*

This advanced Cultural Studies seminar and history course explores how taste developed as an important category of national, gender, and class identity in France from ca. 1650-1900. France, and especially French women, remain closely associated in the public mind with good taste. This is due to a long historical development in which the state and social groups struggled to define French taste against a background of dramatic economic, political, and cultural change. The challenging course provides historical insight to help understand

modern classed and gendered consumption regimes and is designed for highly motivated students. It is strongly recommended that students taking this course have taken at least two prior courses in European history, Womens and Gender studies, or Cultural Studies; ideally, at least two of these different subject areas will have been studied. At least one such course is a prerequisite for registration for all students.

3 CREDITS

49-3680 History of Chicago*

Content examines Chicago's economic, ethnic, racial, and political development from the early French exploration to the current urban crisis. Students develop knowledge concerning the impact of technological change on Chicago and the economic and demographic forces that have helped shape the city's history.

3 CREDITS

PREREQUISITES: 52-1112 WRITING AND RHETORIC - ENHANCED II (FORMERLY COMPOSITION II ENHANCED) OR 52-1122 ESL WRITING AND RHETORIC II* (FORMERLY ESL COMPOSITION II) OR 52-1152 WRITING AND RHETORIC II* (FORMERLY COMPOSITION II) OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* (FORMERLY COMPOSITION II SERVICE LEARNING)*

49-3798 Independent Project: History*

An independent study is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

3 CREDITS

50-1101 Introduction to Anthropology

Using ethnographic readings and films, course explores central questions in study of social organization and customs of various cultures. Topics of study include: anthropological methodologies, comparison of cultures, ethnocentrism and relativism, language and symbolism, family and kinship, power and control, peace and violence. The impact of Westernization and modernization on traditional cultures is considered, with particular reference to American conventions and values. Course will enhance students' understanding of their own social and cultural lives.

3 CREDITS

50-1110 Gender and Culture

Course studies the social construction of gender definitions. All cultures assign gender-specific roles and expectations to women and men to create a gender system designed and changed through cultural processes. Content examines gender role acquisition, individual and social consequences of gender roles, socialization theories on gender, and how gender roles in the family and workplace are constructed. Course also examines gender in American culture and other societies and explores possibilities for role change, especially in the arts and media.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

50-1111 Urban Anthropology

Course explores emergence of urban anthropology, its methods and techniques, and the use of archaeological, historical, and contemporary studies to understand the roles and functions of cities. Content also considers race and social class, kinship ties, and the anthropology of urban poverty, taking examples from Western and non-Western urban cultures.

3 CREDITS

50-1201 Introduction to Economics

General theory and specific real-world applications illuminate the economic functions of our society. Topics covered include basic concepts of workings of markets, supply, demand, fiscal and monetary policy, and governmental roles. Class discusses current personal, business, governmental, and contemporary economic issues and problems.

3 CREDITS

50-1301 Politics, Government, and Society

Course provides students with a broad introduction to American political ideas, individual and group political behavior, and public policy. Politics as well as local, state, and national government are examined in light of American history and traditions. Content examines the crucial role of government in the lives of Americans as well as the comparative values of political and governmental systems during various modern administrations. Semester concludes with a study of politics and government in Chicago.

3 CREDITS

50-1302 U.S. Foreign Policy

Course analyzes various internal and external factors that influence formulation and execution of U.S. foreign policy. Content examines the crucial role of U.S. foreign policy and its importance and implications both for the U.S. and other countries. Through discussion of past and present major international problems and policy decisions, current foreign policy of the U.S. is examined in terms of historic actions, political ideas, and consequences.

3 CREDITS

50-1303 Urban Politics

Course explores various types of urban governments and politics. Other topics include growth and legal problems of cities, ability of governmental institutions to meet the demands of urban areas, community power and control, citizen participation and decentralization of governmental services, and municipal functions and revenue problems. Students also examine the role of ethnic migrations and identity politics in large cities around the globe.

3 CREDITS

50-1401 Introduction to Psychology

Course introduces the field of psychology and its basic concepts, theories, research methods, and contributions to the understanding of human behavior. Topics include the nervous system, perception, motivation, learning and memory, social behavior, personality, developmental, and clinical psychology. The past and current theories and contributions of major psychologists are explored.

3 CREDITS

50-1402 Social Psychology

Course studies human behavior in its social context to reveal how one's feelings and actions can be influenced by other people. Class examines processes of human interaction and the social influences of family, membership groups, mass media, and socioeconomic class on individuals and groups. Instruction explores basic concepts and theoretical and research perspectives on social processes. Students examine elected forms of social reaction patterns, including socialization, attitudes, language acquisition, collective behavior, deviant behavior, prejudices, and violence.

3 CREDITS

50-1410 Child Development

Instruction examines major concepts, theories, principles, and research concerning the physical, psychological, intellectual, emotional, and social aspects of development in children. Content covers the influence of environment and heredity and how they have affected child rearing practices. The role of family, educational systems, availability of child care, and the rights of children are some of the cultural factors studied. Cross-cultural perspectives on child development are explored.

3 CREDITS

50-1501 Introduction to Sociology

Course focuses on basic concepts, research, and theories involved in increasing the understanding of human behavior and human societies. Utilizing a sociological perspective, the interrelations among human societies, individuals, organizations, and groups are analyzed. Topics of analysis include culture, social interaction, social institutions, social stratification, community, and various social change strategies. Numerous contemporary social problems and issues such as racial and ethnic relations, sexism, class bias, and homophobia are discussed.

3 CREDITS

50-1510 Social Problems in American Society

Course critically examines major contemporary social problems from the perspectives of social institutions, culture, inequality, socioeconomic, racial and ethnic groups, special interest organizations, political and economic structures, and social policy. Content analyzes various causes of several major problems including physical health, chemical dependency, crime, poverty, family, discrimination, and urban problems. Course explores the impact social problems have on different groups and discusses possible solutions to social problems.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

50-1511 Race and Ethnic Relations

Course provides critical examination of issues of race and ethnicity in the world, with special emphasis on the U.S. Students explore concepts, theoretical perspectives, and research on patterns of cooperation and conflict between different racial and ethnic groups. Sources of prejudice, discrimination, power relations, and stratification are discussed. Instruction covers history and present status of various major racial and ethnic groups, including some white ethnics, African Americans, Latinos, and Asian Americans. Students examine contemporary problems and issues in the area of racial and ethnic relations.

3 CREDITS

50-1512 Family and Society

Family, the basic unit of society, is studied from a social, economic, psychological, and multicultural framework. Family is examined as a cultural construction, an interactive system, an organization, and a social institution. Topics include family patterns in various cultures, relationships within the family, family influences on personality development, marital roles, mate selection, parent-child relations, family dissolution, and reorganization.

3 CREDITS

50-1513 Women and U.S. Society

Course analyzes varying status, roles, and life opportunities of women in different historical periods and contemporary America. Content examines the socialization process of women and how and why specific roles are assigned to women. Class discusses consequences of women's roles on individuals and society. Other topics of discussion include: how women's roles vary by class, racial, and ethnic background; special problems and issues facing women; women and work; the feminist movement; and past and present strategies used by women for achieving social change.

3 CREDITS

50-1514 Sociology of Sports in the United States

Of many institutions that sociologists study, sports is arguably the least studied in proportion to its societal impact. Yet many of us feel the influence and power of sports in contemporary American popular culture. This course is a critical examination of sports in contemporary American popular culture.

3 CREDITS

50-1601 Education, Culture, and Society

Among the major issues facing American education today that will be studied are school as a social system; schooling and socio-economic factors; the role of values in education; the mass media and education; philosophies of teaching and learning; controversial subject matter; education and the future; and education/educators as forces for societal, cultural, and personal transformation.

3 CREDITS

50-1602 Women's Health Care Issues

Course covers many contemporary medical issues facing women in America. Content examines past and present institutional nature of the American medical profession and its delivery of health care for women. Class analyzes various other health care organizations and the quality of health care offered women. Other topics include women's responsibility and autonomy in relation to their health; family, work, and other societal factors affecting women's health; violence against women; women's health care centers; and how women are changing health care institutions.

3 CREDITS

50-1603 Human Sexuality Seminar

Course analyzes past and current research and historical and cultural perspectives on contemporary American sexuality. Content examines the broad range of attitudes, behaviors, knowledge, practices, and myths pertaining to sexuality. Topics of analysis include psychological, emotional, physiological, and developmental aspects of human sexuality. Content also covers sexuality over the life cycle, socialization, dating, marriage, family, different sexual orientations, law, relationships, contraceptives, and sexual responsibility.

3 CREDITS

50-1702 Social Cultural Geography

Beginning with discussion of Chicago's neighborhoods and developing into national and international basic geography, the early part of the course is designed to accustom students to the major geographic regions, countries, and cities as well as the vocabulary and terminology of social geography. The body of the course involves students in investigating global patterns, such as nation-states, religion, and the environment, to further their understanding of global cultures and major issues of the 21st century.

3 CREDITS

50-1703 Urban Geography: The Study of Cities

Fifty percent of the global population and 80% of Americans live in cities. Urban geography is the social science that investigates the integration of built forms, human interactions, and the environmental aspects of places. Course examines settlement patterns, the evolution of transportation, consumerism, neighborhood dynamics, urban planning issues, ethnic diversity, immigration, and the built environment. This course will bring an understanding of what it means to be "urban" historically and in the 21st century.

3 CREDITS

50-2101 Ethnographic Films*

Customs and cultures from around the world are explored through films on societies and their cultures made by anthropologists and filmmakers. Course will investigate the history and purposes of ethnographic films and will address questions of ethics, politics, finances, and techniques as they impact creation of these visual representations. Different

COURSE DESCRIPTIONS

LIBERAL EDUCATION

approaches and problems faced by filmmakers and anthropologists in documenting and describing social groups and their cultures will be studied.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* (FORMERLY COMPOSITION II) OR 52-1112 WRITING AND RHETORIC - ENHANCED II* (FORMERLY COMPOSITION II ENHANCED) OR 52-1122 ESL WRITING AND RHETORIC II* (FORMERLY ESL COMPOSITION II) OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* (FORMERLY COMPOSITION II SERVICE LEARNING)

50-2105 Anthropology of Communication: Voices, Gestures, Silences

Course investigates various ways we express our attitudes, ideas, thoughts, and feelings to each other. Using anthropological research in communication, course introduces students to theories of phonetics, language acquisition, verbal and non-verbal communication, and social structure. We study how humans communicate directly, using means like stories, jokes, and gossip, and information dissemination via media like television and the internet. Language is a primary way humans communicate, so course examines how it is formed, acquired, and utilized; additionally, course addresses non-verbal communication (like gesture and dance), and combinations of verbal and non-verbal systems (like animation and advertising).

3 CREDITS

50-2170 Anthropology of Performance

Course considers performance in the arts and performance of activities in everyday life in several cultures of the world, with an emphasis on ritual behavior, liminality, values, customs, and taboos. Anthropologists study human behavior in order to understand actions from the point of view of actors, using the ethnographic method to interpret significance and meaning in people's lives. Course includes study of texts, film, and music from cultures in Asia, Europe, Africa, and the Americas.

3 CREDITS

50-2301 Politics and Civil Rights

Course examines the theoretical and historical background of the Constitution. Content considers safeguards for civil liberties and conflicting theories concerning limited government, equal protection, due process protections, and political liberty. Coursework emphasizes experiences of African Americans, the Civil Rights Movement, and experiences of other American minorities.

3 CREDITS

50-2302 U.S. Constitution: Limiting Power*

The Constitution was written to limit governmental intrusion on citizens' liberties, while encouraging republican responsibility. This course will survey the Constitutional protections of all citizens and serve as a sounding board for the concerns, rights, and responsibilities of Americans. Topics to be addressed and discussed include: support of civil rights in the courts;

USA Patriot Act; and individual rights to privacy. By the end of the semester, students will have a stronger and clearer understanding of government's impact on their lives.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED (FORMERLY COMPOSITION I ENHANCED) OR 52-1121 ESL WRITING AND RHETORIC I (FORMERLY ESL COMPOSITION I) OR 52-1151 WRITING AND RHETORIC I (FORMERLY COMPOSITION I) OR CMPS OR ACT OR CMPS OR ACT

50-2311 Human Rights*

The term "human rights" tends to be employed as if we all agree on its meaning; it is a concept often wielded but rarely defined. Because of its uses and abuses (historic and current), it is a term that is ripe for manipulation. Using examples from contemporary global events, the course provides students with a thorough background for understanding how the term 'human rights' can both support particular political agendas and also frame objective legal investigations.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED (FORMERLY COMPOSITION I ENHANCED) OR 52-1121 ESL WRITING AND RHETORIC I (FORMERLY ESL COMPOSITION I) OR 52-1151 WRITING AND RHETORIC I (FORMERLY COMPOSITION I) OR CMPS OR ACT

50-2312 Media, Politics and Intervention*

There is a belief that media attention can shame people and governments into stopping human rights abuses. Yet, when examining reality: from past "genocides" to current "unexplained killings" to ongoing systemic "abuses"—we know that media attention alone is not sufficient. This course will explore how intervention—by individuals, domestic/international advocacy groups and governments—does or does not occur. The focus will be on the successful and unsuccessful use of media to provoke and sustain tangible respect for human rights.

3 CREDITS

PREREQUISITES: 50-2311 HUMAN RIGHTS*, 52-11*2 OR 49-2310 CONTEMPORARY EUROPEAN NATIONALISM AND ETHNIC CONFLICT, 52-11*2 OR 51-2220 THE HOLOCAUST (1939-45), 52-11*2 OR 50-1302 U.S. FOREIGN POLICY, 52-11*2 OR 51-2211 URBAN IMAGES IN MEDIA & FILM*, 52-11*2 OR 52-11*2, 53-3130 INTERPRETIVE REPORTING* OR 52-11*2, 53-4610 INTERNATIONAL REPORTING* OR 52-11*2, 54-2990 CULTURE, RACE AND MEDIA* OR 24-3801 DOCUMENTARY II, 52-11*2

50-2313 Politics of Poverty in Developing Nations

An examination of the socioeconomic circumstances and political challenges facing "developing nations" today, focusing on poverty, as well as related issues of gender relations, inequality, health, and education. Course will cover (a) the concrete challenges that poverty presents to much of the world's population, (b) the complex variety of causes and factors contributing to global poverty, and (c) the range of actors and approaches to responding to these challenges.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

50-2401 Theories of Personality

Course surveys major theoretical approaches to the study of personality. Applying theories of personality structure, students examine topics such as human nature, motivation, development, learning, and change. Instruction examines traditional personality models, including psychoanalytic, Adlerian, and behavioral, and more recent models, such as transactional, analytic, gestalt, and cognitive.

3 CREDITS

50-2402 Abnormal Psychology

Content covers assessment, description, theory, research, causes, and treatments of various psychological maladaptive behaviors and disorders. Some mental health problems studied include anxiety disorders, depression, neuroses, and psychoses. Students learn of classifications and definitions of mental illness and acquire a broader understanding of human nature.

3 CREDITS

50-2403 Self Identity and the Mind-Brain Question

A study in the interrelationship between the workings of the brain and the life of the mind; the incredible experience of neurology transforming into a mental happening. Particular attention will be placed on two questions. Is self a spirit, a computer, a material quality of reflective consciousness? Are people by nature determined to be selfish? These considerations will be placed in the context of the possibilities of the future for the human species.

3 CREDITS

50-2405 Psychology of Women

This course examines the social construction of gender and its impact on the psychology of women. In addition to gender, the course explores the ways constructs such as race, ethnicity, class, sexual orientation, and age interplay and operate at individual, interpersonal, and systemic levels to modify women's experiences. Topics include traditional and contemporary feminist theories, gender stereotypes and differences, victimization of women, and mental health of women. Finally, it examines the social and political implications of our cultural understandings gender and raises questions about the possibilities for change.

3 CREDITS

50-2410 Cultural Psychology

Building on the idea that we reside on a planet that is an interconnected web of people and environment, this class will explore the relationship between human behavior and culture using Western psychological theories and indigenous notions of self and society. Through class discussion, readings, and an examination of visual and verbal documents (e.g., art, music, stories) of selected contemporary and ancient African, American, Asian, and European societies, students will gain a greater understanding of cultural variation in human behavior and development.

3 CREDITS

50-2430 Community Psychology

Community psychology is concerned about improving the quality of life for individuals, communities, and society. It is committed to the development of psychological knowledge and how that knowledge is useful in community life. Through focusing on the connection between individuals and environment this course introduces students to the psychological theories, collaborative partnership building, and action research strategies used by community psychologists. As part of this course, students will conduct an ecological analysis of a community and plan an intervention project.

3 CREDITS

50-2501 Law and Society

Course examines the crucial importance and objectives of laws in modern society. Constitutional law, criminal law, family law, consumer law, and employment law are studied to provide students with a better understanding of the interrelationship between law and the larger society of institutions, processes, and goals. Students are introduced to the role of judicial precedent and legislation in our society from both theoretical and practical points of view.

3 CREDITS

50-2502 Women and Law

This course examines the legal status of women in contemporary America. It will cover women's legal rights and inequalities in family law, in employment law, in education, in the judicial system, and in the military. It will also cover women's reproductive rights and the development of women's statutory and constitutional rights in the late 20th century.

3 CREDITS

50-2514 Marriage and Family

This course will specifically examine the major challenges and changing trends facing families and marriages. Families and marriages will be studied as dynamic systems, as social organizations, and as social institutions. The course will explore the changing nature of family patterns and marriages in the U.S., as well as some comparisons to non-Western cultures. Areas of study include the family in historical perspective, family life course, socialization within families, gender roles, parent-child relations, sexual orientation, non-traditional families, alternative unions, marital interaction and power, and reconstituted families.

3 CREDITS

50-2610 Conflict Resolution

In many American communities, particularly its inner cities, violence is epidemic. Globally, declared and undeclared armed conflict continues. Our communities and world are in great need of change agents and communicators who can understand the methods of conflict resolution, the complexities surrounding human rights issues, and the consequences of apathy and indifference. This course examines several different models of conflict resolution/mediation in families, the workplace, the community and globally, noting distinctions among social, ecological, political, spiritual, and economic contexts.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

50-2631 Arts & Community Development

Course introduces students to theory and practice of the arts as social action. Students undertake fieldwork in one of several on-going arts-based community projects. This practical work in a real-world situation is supported by readings and discussions in social and community psychology, the role of the arts in community development, and methods of community research. Students will design a community research project and create personal narratives in their chosen medium reflecting some aspect of the course.

3 CREDITS

50-2700 Topics in Social Sciences*

This series is for new courses dealing with specific topics, themes, and areas of research and investigation in the social sciences that may not be covered fully in other social science courses. This course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR 52-1151 WRITING AND RHETORIC I OR CMPS OR ACT OR CMPS OR ACT

50-3090 Independent Project: Social Sciences

1-4 CREDITS

50-3101 The Artist in Society*

Course examines purposes of art, societies' perceptions of artists, and the creation of society and culture by artists. Readings, films, discussions, and project presentations explore such questions as the social functions of art, the use of art for advocacy by social groups, and patronage of the arts in the U.S., Asia, and other countries. Students should be prepared to consider their own artwork in the context of course materials and issues.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING**

50-3301 Politics of Money*

Initially examining two prominent commodities, food and weapons, this course looks behind these commodities purchased with money in order to see the social, political, and economic structures that produce them. Course interrogates the ways in which the money we spend works within an political-economic system that appears to be natural yet is saturated with social and political power. Using films, books, and articles, the course covers contemporary, historical, and theoretical understandings and ideological critiques of the political economy of money.

3 CREDITS

*PREREQUISITES: 49-****, 50-****, 52-11*2 OR 50-****, 51-****, 52-11*2*

50-3401 Psychology of Creativity

Definitions of creativity range from genetic attributes to learned behavior and to spiritual transcendence, from product-oriented (e.g., the arts) to process-oriented (e.g., self-actualization). Course examines psychology of creativity from analytic, behavioral, cognitive, existential, humanistic, and physiological theories, noting their practical application in arts production, intellectual and personal growth, and community development.

3 CREDITS

50-3402 Culture of Stigma and Illness*

Individuals with chronic illness suffer a double burden: they must cope with disabling disorders and also contend with the stigmas affiliated with those disorders. The radical subjectivity of pain destroys language, the primary tool necessary in self-care and in combating the propagation by the media and medical community of socially-constructed myths and interpretations of chronic illness and pain. Ironically, through the metaphors and symbols of creative acts the voices of the ill are heard in new ways. A new language is evolving that can provide insight into the Culture of Illness and Pain.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1152 WRITING AND RHETORIC II OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1122 ESL WRITING AND RHETORIC II* OR 46-1100 INTRODUCTION TO CULTURAL STUDIES, 52-1112 WRITING AND RHETORIC - ENHANCED II**

50-3403 Creativity and Multiple Intelligence*

Howard Gardner's theory of Multiple Intelligence challenges the traditional notion of intelligence as too limited in its focus on verbal and logical-mathematical skills. With the addition of six different intelligences, an expanded understanding of creativity emerges as seen in the comparative-analysis of the creative personality, process, product, and social-cultural-historical context.

3 CREDITS

*PREREQUISITES: 50-****, 52-11*2 OR 51-****, 52-11*2*

50-3404 The Psychology of Consciousness*

The most vexing scientific mystery in the world today is Consciousness. Attempts to study consciousness continue to stretch the boundaries of science to such an extent that its very method comes into question. This course offers an introduction to the wide array of theories as to the origins, nature, and function of consciousness, as well as altered states of consciousness, the paranormal, and Artificial Intelligence.

3 CREDITS

*PREREQUISITES: 50-****, 52-11*2 OR 51-****, 52-11*2*

COURSE DESCRIPTIONS

LIBERAL EDUCATION

51-1101 Western Humanities

Course studies relationship between the individual and community and the search for meaning and values through comparative study and analysis of significant visual, performing, and literary arts.

3 CREDITS

51-1102 Eastern Humanities

Central theme of this course is what it means to be human in an Eastern context, explored through particular works of Eastern literature, philosophy, and the arts, in readings and film and at local sites. Issues include western encounters with the east, engagement in finding one's true way, and the significance of devotion to family and the Divine.

3 CREDITS

51-1103 Humanities for the Performing Artist

Major texts of literature, philosophy, and theology are studied as examples of humanistic inquiry, providing the context for performance pieces expressing universal themes. Guest artists from the Dance, Theater, and Music Departments assist advanced performing arts students in deepening their artistic understanding by widening their humanistic context.

3 CREDITS

51-1104 Humanities for the Visual Artist

Poems, masterpieces of fiction and philosophy, and a Shakespearean play are the bases for an exploration of imagery as a vehicle for interdisciplinary humanistic study. Course is ideal for art, film, and photography students who want to place their disciplines within a larger humanistic context.

3 CREDITS

51-1110 United States in Art, Lit and Music

Course presents a representative selection of American paintings, folk and folk-derived music, and readings in poetry and the short story to enhance the students' understanding of each period in American social history.

3 CREDITS

51-1111 Latin American Art, Literature, and Music

Interdisciplinary humanities course provides an overview of the rich and diverse contributions of art, literature, and music of Mexico, Central America, and South America. Students learn the terminology used to describe, interpret, and appreciate these arts in the context of the culture they reflect.

3 CREDITS

51-1112 Women in Art, Literature, and Music

Course examines the professional development of women, the impact of images of women on art and society, and the role of cultural contexts for artistic expression.

3 CREDITS

51-1113 Latin American Women in the Arts

This course is designed to study the contributions which Latin American women have made (and continue to make) through literary and visual arts. We will examine issues of cultural identity, feminism, and representation through various genres including drama, essays, film, literature, mythology, photography, poetry, and theology.

3 CREDITS

51-1114 Italian Art, Literature, and Music

This is an interdisciplinary humanities course based on the rich contributions of the art, literature, and music of Italy, whose artistic achievements have been the source of inspiration for many artists worldwide.

3 CREDITS

51-1211 Introduction to Women and Gender Studies

This course will introduce students to the broad variety of scholarship on women through an interdisciplinary approach. The course will begin with an exploration of the history of women's rights movements. It continues with the examination of the social construction of gender, gender roles, sexuality, and power. With this background, we will explore a wide variety of topics, ranging from media to spirituality, using the tools of feminist analysis.

3 CREDITS

51-1221 Topics in Humanities

No description available.

3 CREDITS

51-1270 Gay and Lesbian Studies I: 1600 to 1980

This course is Part I of a two-part course called Gay and Lesbian Studies. The material in Part I focuses on the GLBT community from 1600-1980. The course explores the contributions of gay, lesbian, bisexual, and transgender individuals to historical and contemporary U.S. culture. Readings, films, and guest lecturers will help establish the necessary sociological and historical context for the course.

3 CREDITS

51-1271 Gay and Lesbian Studies II: 1980 to Present

The course explores contributions of gay, lesbian, bisexual, and transgendered individuals to contemporary culture (1980-Present). An interdisciplinary course, the final class project encourages students to work within their fields of interest. Several films are viewed in class; some are assigned for out-of-class viewing. Class visitors from Columbia College Chicago and other Chicago-area institutions will address issues covered in class. A visit to the University of Chicago's Lesbian and Gay Studies Project is included.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

51-1301 Spanish I

Instruction introduces basic structures and vocabulary to develop proficiency in understanding, reading, speaking, and writing Spanish for living, working, and traveling in the U.S. or abroad. Cultural appreciation is enriched through Chicago resources. All students must take a Spanish language placement test at: <http://webcape.byuhtsc.org>.

4 CREDITS

PREREQUISITES: SPN1

51-1302 Spanish II*

Continued study of basic structures and vocabulary further develops proficiency in understanding, reading, speaking, and writing Spanish. Cultural appreciation is enriched through Chicago resources. Pre-Requisite: Spanish I or Spanish Placement Test at: <http://webcape.byuhtsc.org>.

4 CREDITS

PREREQUISITES: 51-1301 SPANISH I OR SPN2

51-1310 French I

Course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing French. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS

51-1311 French II*

Students continue their study of basic structures and vocabulary and further develop proficiency in understanding, reading, speaking, and writing French. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS

PREREQUISITES: 51-1310 FRENCH I

51-1320 Italian I: Language & Culture

Introductory course helps the beginning student communicate in Italian and develop skills in reading, writing, listening, and speaking. Students acquire knowledge of and appreciation for the culture of Italy and the Italian-American culture in the U.S., especially in Chicago.

4 CREDITS

51-1321 Italian II: Language & Culture*

Course continues work begun in Italian I to help students communicate in Italian and further develop skills in reading, writing, listening, and speaking. Students expand knowledge of and appreciation for the culture of Italy and the Italian-American culture of the U.S., especially in Chicago.

4 CREDITS

PREREQUISITES: 51-1320 ITALIAN I: LANGUAGE & CULTURE

51-1330 Japanese I

Course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Japanese. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS

51-1331 Japanese II*

Students continue their study of basic structures and vocabulary and develop further proficiency in understanding, reading, speaking, and writing Japanese. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS

PREREQUISITES: 51-1330 JAPANESE I

51-1340 Arabic I: Language and Culture

This course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Arabic. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS

51-1341 Arabic II: Language and Culture*

Continued study of basic structures and vocabulary further develops proficiency in understanding, reading, speaking, and writing Arabic. Cultural appreciation is enriched through Chicago resources.

4 CREDITS

PREREQUISITES: 51-1340 ARABIC I: LANGUAGE AND CULTURE

51-1351 Chinese I Language and Culture

This course for beginners introduces active control of the sound system, basic grammar, and vocabulary, to develop proficiency in understanding, reading, speaking, and writing standard Mandarin Chinese. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS

51-1390 Mexican Culture and the Arts: Study in Mexico

4 CREDITS

51-1391 Spanish I: Study in Mexico

This course is part of the Summer Study Abroad Program in Cuernavaca, Mexico. Instruction introduces basic structures and vocabulary to develop proficiency in understanding, reading, speaking, and writing Spanish.

4 CREDITS

51-1392 Spanish II: Study in Mexico*

This course is part of the Summer Study Abroad Program in Cuernavaca, Mexico. Instruction continues on structures and vocabulary to further develop proficiency in understanding, reading, speaking, and writing Spanish.

4 CREDITS

PREREQUISITES: 51-1301 SPANISH I OR 51-1391 SPANISH I: STUDY IN MEXICO

51-1393 Spanish III: Study in Mexico*

This course is part of the Summer Study Abroad Program in Cuernavaca, Mexico. Instruction continues on structures and vocabulary to further develop proficiency in understanding, reading, speaking, and writing Spanish. Pre Requisite Spanish II or Placement.

4 CREDITS

PREREQUISITES: 51-1302 SPANISH II* OR 51-1392 SPANISH II: STUDY IN MEXICO*

COURSE DESCRIPTIONS

LIBERAL EDUCATION

51-1401 Philosophy I

Course focuses on the nature of careful inquiry and some of the enduring philosophical questions of the ages. Content examines classical and contemporary issues in philosophy, such as the existence and nature of God, the concept of human freedom, the existence and nature of the soul, and the value and meaning of artistic expression.

3 CREDITS

51-1410 Critical Thinking

Each student's skill in critical reasoning is developed by analysis of basic patterns of argument, evidence, and fallacies. Examples are drawn from such sources as speeches, advertising, journalism, and essays to clarify what is implicit in the claims being made and the reasons used to support them.

3 CREDITS

51-1411 Ethics and the Good Life

Course examines major philosophical works to provide insight into human action as the basis of a good and happy life.

3 CREDITS

51-1501 Comparative Religions

By studying both major and lesser known religions of the world, students relate religious traditions to questions about belief, death, ethics, and the divine in human life.

3 CREDITS

51-1602 Fundamentals of Communication

Course develops self-knowledge and personal growth by strengthening communication skills of writing, reading, public speaking, and listening. Through examining humanistic prose models for writing and speaking and through working with and sharing their own experiences, students become more effective communicators.

4 CREDITS

51-2101 Harlem: 1920's Black Art and Literature

An exploration of the acts and meanings of performance and ritual in the black world. Study of sacred and secular practices that influence theatre, ritual, ceremony, carnival, rites of passage, the blues, improvisation, "Negro Spirituals," the "word" (as in: spoken-word, playwriting, use of physical voice as a tool, of specific characters in film), performance art, representation and perceptions of the black body, performance as expressed in sports culture, hip-hop, storytelling, and other performative modes of expression rooted in the ancestral ethos of Africans in the diaspora.

3 CREDITS

51-2102 Black World Ritual Performance

Literature of Afro-American theater is examined in terms of both the influence of African ritual and of music created in the American experience.

3 CREDITS

51-2103 Critical Vocabulary for the Arts

Course probes ideas and terminology that help students enjoy and appraise achievements in the arts. Students experience performing and visual arts and explore how art is created and perceived.

3 CREDITS

51-2104 Black Arts Movement

The 1960s was a period when many "revolutionary" black Americans, artists, dramatists, writers, critics, and philosophers engaged in intense debates over the role of the artist in the making of a cultural revolution and over what constitutes a "genuine" or "true" black aesthetic. The Black Arts Movement explicitly targeted a number of long-standing assumptions of literary critics and historians, in particular, the role of the text, the timelessness of art, the responsibility of artists to their communities, and the significance of oral forms in cultural struggles.

3 CREDITS

51-2105 Introduction to Black World Studies

In this interdisciplinary survey course, students are introduced to the socio-political history and culture of black peoples around the world and the concept of "blackness." The course is team taught and divided up into units that cover inter-related components: history, humanities, and social sciences. The course is divided into seven units, beginning with a history of the field of Black Studies. Students will then be taken through the history and historiography of the peoples and their expressive arts.

3 CREDITS

51-2106 Black World Studies: Activist Workshop*

This two-day culminating workshop offers students who have chosen to minor in Black World Studies an opportunity to reflect on the material and knowledge they have gained in other courses in the minor program. The workshop will be facilitated by faculty and/or an invited activist, who will discuss pragmatic and political aspects of their activities in scholarship, arts, and/or politics.

1 CREDIT

PREREQUISITES: 51-2105 INTRODUCTION TO BLACK WORLD STUDIES

51-2110 Twentieth-Century Music

Twentieth century classical music demands that we listen in new ways, that we test our assumptions regarding sound, and that we question our understanding of aesthetics. It may be described as the expansion, emancipation, and re-merger of those features defining music prior to the 1900s: melody, harmony, form, timbre, texture, and orchestration. We will examine this transformation, highlighting the events that catalyzed new directions in composition and performance. Wherever possible, the music examined is tied to general historical developments at the period of its conception. Ancillary figures, those generating functions or art achievements not strictly related to music, are studied whenever their

COURSE DESCRIPTIONS

LIBERAL EDUCATION

activity seems to be germane to heightened understanding on the part of the student. All concert music heard is primarily of a "classical" genre. Whenever any other music is referred to, such as jazz, folk, or world, brief examples are used.

3 CREDITS

51-2111 Revolution and Art: Mexico, Spain, Cuba

Course is a study of artistic production during three twentieth-century revolutionary periods in the Spanish-speaking world: the Mexican Revolution, Spain's Second Republic, and the Cuban Revolution. Course discusses the main contributions of these revolutions in literature, film, music, and art. Students examine issues of popular culture and official culture, censorship, propaganda, and public art.

3 CREDITS

51-2112 Contemporary Africa: Life, Literature, and Music

This course presents the major issues, as well as the regional and cultural differences that exist amongst the peoples of present-day Africa. The class will critically review the stereotypical myths which are usually associated with Africa. Through a variety of multi-disciplinary approaches, including literary and musical analysis, students will be introduced to the diverse cultures and traditions across Africa as well as the important political, social, and economic issues of post-colonial African nations.

3 CREDITS

51-2211 Urban Images in Media & Film*

Course surveys the portrayal of metropolitan life in film, television, the press, and other media. Students discuss documentary films, such as *I Remember Harlem*, and full-length feature films, such as *Grand Canyon*, *Metropolis*, and *Little Murders*. Local city news coverage (print, television, and radio) is examined for urban stereotypes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING*

51-2213 The Simpsons as Satirical Authors

This course will study the postmodern satirical presentations and commentary which The Simpsons has made (and continues to make) through its utilization of the humanities. We will examine how The Simpsons raises and comments on issues of civic, cultural, gender, global, and political identities using traditional humanities studies including artistic, film, literary, philosophical, and religious critiques. Special emphasis will focus on self-referentiality and how The Simpsons satirizes both itself and its characters as an operative principle and strategy.

3 CREDITS

51-2214 Doing Time in America: An Interdisciplinary Approach*

In this class, students will explore prison culture in America by examining the history and philosophy of prisons and the way prisons are portrayed in literature, film, and television, including popular shows such as *Prison Break* and *OZ*. Given America's fascination with crime and the swelling number of incarcerated individuals (over two million in America), the class raises important questions and issues about poverty and privilege, punishment and redemption. Students will discuss the similarities between prisons and various dissimilar institutions (such as colleges) that also have their own language, rituals, and hierarchy. In addition to readings, screenings, and discussions, the class will host guest speakers (such as a prison guard, a former inmate, a public defender, and a prison minister) who work closely with prison populations. Students will read one novel about crime and punishment in America, as well as articles, essays, stories, poems, prison narratives, song lyrics, and excerpts from longer works of both fiction and nonfiction about prisoners and life behind bars, as well as about the culture that surrounds those incarcerated.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II*

51-2220 The Holocaust (1939-45)

Course is guided by two major questions: Why did the Holocaust occur? How did it happen? Because the answers are complex and multifaceted, our effort to explore and understand the Nazi extermination of six million Jews draws on several kinds of material.

3 CREDITS

51-2272 Death and Dying

Universal and timeless, dying and death are life experiences integral to human existence. What and how we experience, give order to, make sense of, and live out these journeys in our lives and in relation to others within societal, cultural, philosophical, and spiritual contexts will be the focus of our course of study.

3 CREDITS

51-2274J J-Session in Shanghai: History, Culture, and Art*

This course introduces modern Chinese history through Shanghai's important role as a sea port in the 19th century, as a city occupied by Western and Japanese forces in the 20th century, as the seat of the first Chinese Communist party, and as a contemporary art and business center. We will begin our discussion in Chicago during the first week of J-Term, and then depart for Shanghai. We will visit temples,

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tea-houses, Art Deco buildings, and modern skyscrapers; talk to gallery curators; visit Modern Art Museums and schools; and enjoy performances by cutting-edge musicians and dancers.

3 CREDITS

PREREQUISITES: 51-1102 EASTERN HUMANITIES OR 51-1101 WESTERN HUMANITIES

51-2303 Spanish III: Language & Culture*

Building on one year of college Spanish, this course extends each student's capacity to understand, read, speak, and write Spanish through exposure to the rich variety of arts in Hispanic cultures. Pre-Requisite: Spanish II or placement test at: <http://webcape.byuhtsc.org>.

4 CREDITS

PREREQUISITES: 51-1303 OR SPN3

51-2304 Spanish IV: Language and Culture*

This course extends each student's capacity to understand, read, speak, and write Spanish through exposure to the rich variety of arts in Hispanic cultures.

4 CREDITS

PREREQUISITES: 51-1303 OR 51-2303 SPANISH III*

51-2305 Spanish for Heritage Speakers

Course serves heritage Spanish-speakers, born or educated in the U.S., and other students whose mother tongue is not Spanish but whose proficiency level equals Spanish III at Columbia College or three years of high school Spanish study. Course strengthens command of spoken and written Spanish and includes cultural enrichment by the Hispanic arts heritage in Chicago and elsewhere.

4 CREDITS

51-2321 Italian III: Italian Through Film*

This course will use contemporary Italian films such as *Cinema Paradiso*, *Mediterraneo*, *Lamerica* and *La Vita e Bella* as its content base. A textbook will reinforce speaking, reading, writing, vocabulary, and culture to advance students' skills.

4 CREDITS

PREREQUISITES: 51-1321 ITALIAN II: LANGUAGE & CULTURE*

51-2330 French III: Language and Culture*

Building on one year of college French, course extends each student's capacity to understand, read, speak, and write French through exposure to the rich variety of arts in French cultures.

4 CREDITS

PREREQUISITES: 51-1311 FRENCH II*

51-2332 Japanese III: Language and Culture*

Building on one year of college Japanese, this course extends each student's capacity to understand, read, speak, and write in Japanese through exposure to the rich variety of arts in Japanese culture.

4 CREDITS

PREREQUISITES: 51-1331 JAPANESE II*

51-2401 Philosophy of Art and Criticism

Course explores works by radically diverse thinkers to show how assumptions about art and artists shape evaluations of the arts. Works are from such philosophers or critics as Plato, Aristotle, Hume, Sontag, Freud, Derrida, Foucault, and Stravinsky.

3 CREDITS

51-2402 20th-Century Philosophy

Course examines central issues and major movements in philosophy in the twentieth century, including existentialism, pragmatism, deconstructionism, and linguistic analysis.

3 CREDITS

51-2403 Political Philosophy

Course uses a few major writings from ancient through modern thinkers to explore political philosophy, with special focus on problems of power, freedom, justice, and law.

3 CREDITS

51-2404 Spirituality and Empowerment*

In Spirituality and Empowerment, students are invited to explore their relationship to Spirit (as they define it) and to experience Spirit as the means to contemplate Self, create community, tap the true source of creativity, and manifest intention. They will also become acquainted with the core teachings of seven significant masters and the spiritual paths they gave to the world. Practices of meditation and hatha yoga will give students a direct experience of independent contentment and peace. In short, how can Spirit empower us and support us in creating the life we truly desire?

3 CREDITS

PREREQUISITES: 52-1112 WRITING AND RHETORIC - ENHANCED II* (FORMERLY COMPOSITION II ENHANCED) OR 52-1122 ESL WRITING AND RHETORIC II* (FORMERLY ESL COMPOSITION II) OR 52-1152 WRITING AND RHETORIC II* (FORMERLY COMPOSITION II) OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* (FORMERLY COMPOSITION II SERVICE LEARNING)

51-2405 Philosophical Issues in Film

Course addresses a series of philosophical themes including ethical issues, metaphysical questions, and existential quandaries. Philosophical study can open up vistas of meaning to any student, and films can effectively realize abstract ideas in palpable and compelling ways. Several films are used with readings in philosophical literature to explore specific philosophical themes.

3 CREDITS

COURSE DESCRIPTIONS

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51-2406 Philosophy of Love*

Various aspects of love—romantic, spiritual, familial, and self-acceptance—are studied through readings, films, and weekly contemplations. Course moves from concepts and readings to the student's own experience and personal application. Self-love and self-esteem are the foundation concept from which all else evolves. Readings come from philosophical and spiritual texts.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II**

51-2407 Mystical Consciousness, East and West*

Course explores a variety of philosophical and religious texts on mysticism, meditation, and spirituality from both the Eastern and Western traditions. Classroom activities of meditation, ritual process, and creative flow give students direct experience of these concepts. Weekly contemplations and two extended papers further help students understand mystical awareness at both the intellectual and experiential levels.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1122 ESL WRITING AND RHETORIC II**

51-2408 Philosophy for the 21st Century

This course examines some major contemporary thinkers who are opening up new questions and frameworks of knowledge in the 21st century, particularly in the areas of social theory, and ethical and political concerns.

3 CREDITS

51-2501 Exploring the Goddess

This course is an introduction to selected goddesses who have been worshipped in various regions of the world from prehistory to the present. Students will learn to identify and to analyze the symbolism that has traditionally been used for each goddess in primary texts, works of art, and acts of worship. Students will also learn to understand these primary texts, works of art, and acts of worship in terms of the historical and cultural contexts from which they emerged.

3 CREDITS

51-2503 Religion and Women in the West*

This course considers traditional Jewish, Christian, and Muslim beliefs about women's "nature," women's bodies, and women's social and religious roles. It also considers how these beliefs influenced the lived experiences of women in the three traditions. Finally, it considers some of the gender-related challenges that Judaism, Christianity, and Islam face in the modern world.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS OR ACT OR CMPS OR ACT

51-2504 Religion and Science

This course investigates the interaction of religion and science in Western culture, with some comparative analysis of non-Western traditions. The course introduces students to some historical conflicts (Galileo's trial, evolution vs. creationism, etc.) and also explores contemporary avenues of reconciliation between religion, spirituality, and science.

3 CREDITS

51-3101 Creativity, Tradition, and Culture*

Traditions provide continuity, a way to validate timeless consistencies that hold us together. Creativity provides us with processes for adapting to change and expressing insight. How then do tradition and creativity co-exist? Through the interdisciplinary examination of the personality, medium, and context (e.g., cultural, social, historical) we will examine the developmental changes of the beginner/child prodigy/self-taught/outsider artist up through the extraordinary creative genius, noting similarities and differences across various domains including the arts, humanities, and social and natural sciences. Pre-requisite: Composition II and one prior course in Social Sciences or Humanities

3 CREDITS

*PREREQUISITES: 50-****, 52-11*2 OR 51-****, 52-11*2*

51-3102 Black World Studies: Activist Workshop*

1 CREDIT

PREREQUISITES: 51-2105 INTRODUCTION TO BLACK WORLD STUDIES

51-3202 Peace Studies*

Class studies forces at play in the course of human events that profoundly affect one's relationship to self, work, family, and others; to social justice; to the earth and its myriad life forms; to the nature and purpose of human existence; and to spirituality.

3 CREDITS

51-3203 Posthumanism in Science Fiction*

This course examines science fiction visions of posthumanism. Through film excerpts and readings (novels, philosophy, sociology, and science), we will explore fundamental questions of human identity, race, and gender. We will also focus on the conflict between the techno-utopian visions of scientists and the techno-dystopian visions of science fiction artists.

3 CREDITS

PREREQUISITES: 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING OR 52-1152 WRITING AND RHETORIC II* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II**

51-3250 Capstone Seminar in Women and Gender Studies

This is the final course for the Women and Gender Studies minor. Students, in close collaboration with the instructor, will work on a project of their choice that integrates their understanding of women and gender issues and their major field of

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interest. This project may be a research paper, the production of an arts or media project, an internship with an appropriate organization, etc. On agreed upon dates, the class will meet to discuss how theory and practice come together in their projects.

3 CREDITS

51-3298 Independent Studies: Humanities**

An independent study is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-3 CREDITS

51-3401 Eastern Philosophy*

This course is designed to explore Eastern spiritual traditions, including Hinduism, Buddhism, Taoism, and Confucianism. We will compare and contrast these different philosophical systems with each other as well as dominant Western systems. We will try to understand these philosophies in their historical context, but also reflect upon their contemporary spiritual relevance. Pre-requisite: English Composition II

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II* OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING* OR 52-1122 ESL WRITING AND RHETORIC II* OR 52-1112 WRITING AND RHETORIC - ENHANCED II**